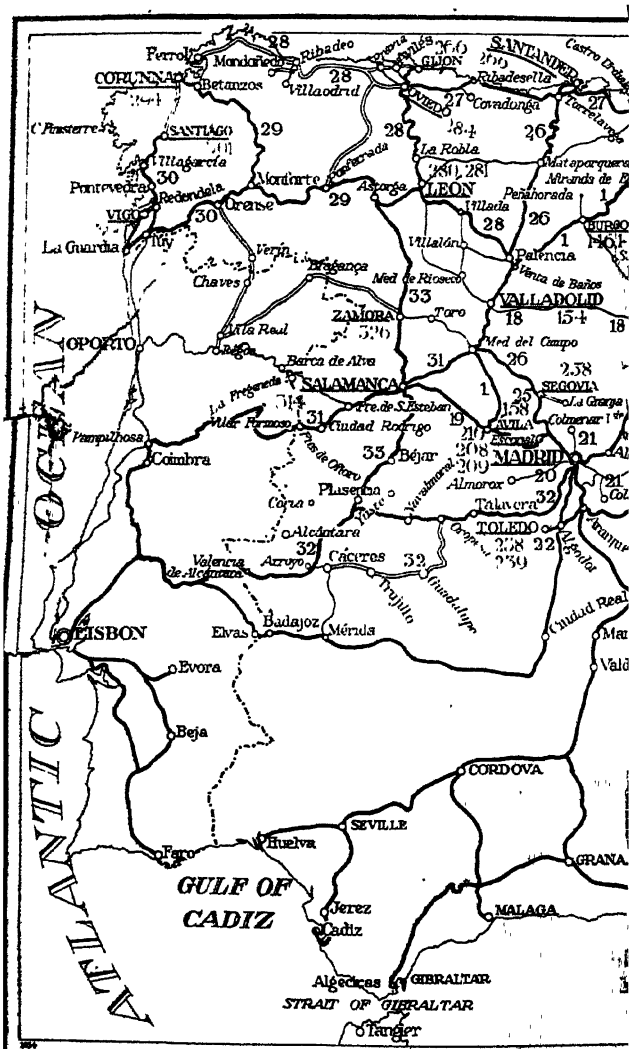


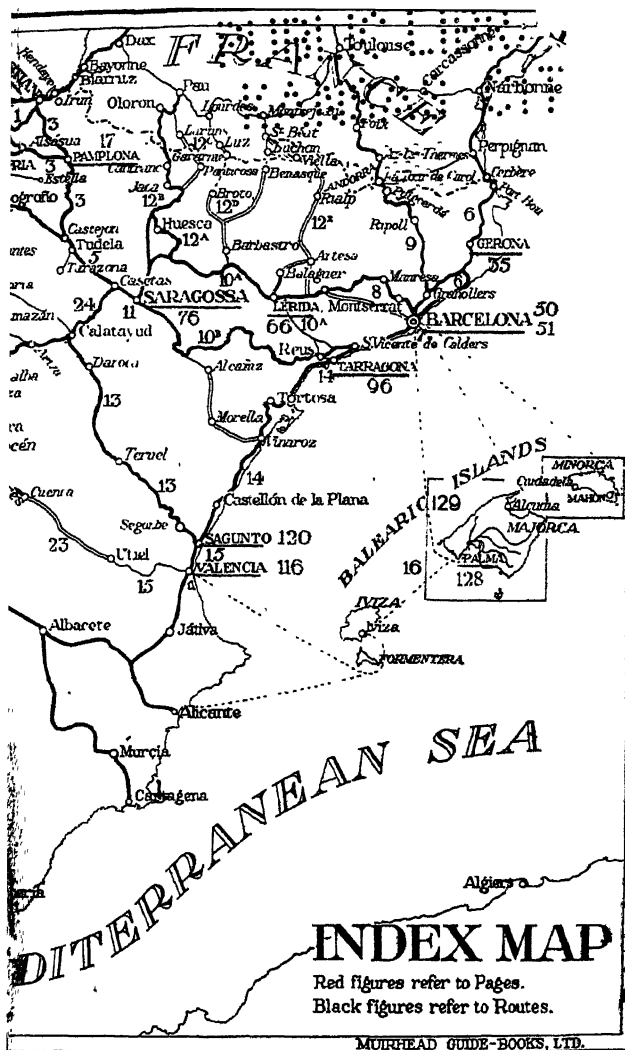
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THE BLUE GUIDES

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LIBRAIRIE HACHETTE

79 BOULEVARD ST. GERMAIN, PARIS, VI^e

PREFACE

THE present guide to NORTHERN SPAIN is the companion volume of the *Blue Guide to Southern Spain and Portugal*, already published. As in that volume and in other Blue Guides, the country is described in a series of carefully planned routes, in which attention is paid not only to useful practical details and to the chief sights and physical beauties, but also to the historical, literary, and romantic associations in which the Iberian Peninsula is so rich. Within the limits of the present volume fall the descriptions of Madrid with the Escorial; of the flourishing cities of Barcelona and Valencia, and of the beautiful Balearic Islands, to which they are the gateways; of the stately cathedrals of Toledo, León, Burgos and Salamanca, of the great monasteries of Montserrat and Guadalupe; of the primitive Basque Provinces and the Spanish Pyrenees, and of Galicia, at the N.W. angle of Spain, with its famous shrine of Santiago de Compostela.

Great improvements in the arrangements for the transport and accommodation of travellers have been made in Spain during recent years, and travel in that country is neither uncomfortable, nor difficult, nor expensive. Two new railways across the Pyrenees and the great development of motor-coach services have brought within easy reach many interesting and picturesque regions in Northern Spain that were long regarded as inaccessible or, at least, 'remote.' At the same time this advance has been accomplished with less sacrifice of national flavour and local colour than in some other countries, and Spain remains refreshingly itself.

HOTELS. The hotels also have shared in this improvement (comp. p. cix). The charges quoted in the text, stated in accordance with tariffs issued by the hotels themselves and supplemented by the personal experience of the Editor and his Staff as well as by information supplied by travellers, supply a basis for calculating expenses. But, like other prices, they are liable to vary, and careful travellers will not fail to make enquiries on the spot.

MOTORING. For the exploration of Spain motorists enjoy a considerable advantage in their independence of the often inconvenient railway services. Many of the most interesting roads are described in detail in the text, and at the beginning of the chief railway routes the corresponding road routes, with mileages, are given in skeleton with cross references, so that motorists and cyclists will find the Guide easily adaptable to their special needs. Some useful information and hints for motorists in Spain are given on p. cxii, followed by an English-Spanish glossary of technical motoring terms.

MAPS AND PLANS. The town plans and regional maps in this Guide have been specially drawn with the prime object of enabling the traveller to find his way easily and quickly; not as scientific statements of topographical or geographical facts. In the plans, for example, the width of streets has been exaggerated for the sake of clearness. The volume contains also a complete atlas of Northern

Spain, by Bartholomew, clearly showing the chief features, including the railways and the roads with the kilometric distances between main points on the roads.

In the writing and preparation of this Guide to Northern Spain the Editor is especially indebted to his colleague, Mr. Litellus R. Muirhead, who twice visited Spain in its interests. Kind and authoritative assistance has been received also from many quarters, and acknowledgments are especially due to Miss Florence Farmborough who contributed the accounts of Valencia and of the Balearic Islands; to the authors of the introductory articles on history and art; to Mr. J. B. Trend for suggestions as to the bibliography; and to Mr. Robert Scott of Madrid for hints on motoring in Spain.

No one is better aware than the Editor of the difficulty of avoiding errors, suggestions for the correction or improvement of the Guide will be gratefully welcomed.

Advertisements of every kind are rigorously excluded from this and every other volume of the Blue Guides Series.

21 LOWER BELGRAVE STREET, S.W.1.

Explanations

MAPS AND PLANS. For convenience in handling the Guide on the spot the maps and plans throughout the text are inserted, as far as practicable, immediately *after* the matter to which they relate.

TYPE. The main routes are described in large type, smaller type being used for branch routes and excursions, for historical and preliminary paragraphs, and (generally speaking) for descriptions of minor importance.

ASTERISKS indicate points of special interest or importance.

DISTANCES are stated cumulatively from the starting-point of each route or sub-route. They are given in miles and, for the chief stages or points, also in kilometres (8 km. = 5 m.).

POPULATIONS are given according to the census of 1920.

ABBREVIATIONS In addition to generally accepted and self-explanatory abbreviations the following occur in the Guide :

B. = breakfast.
C. = Calle.
c. = centimo, circa.
D. = dinner, Don or Doña.
Est. = Estación.
fl. = florebat.
fr. = franc.
kg. = kilogramme.
km. = kilometre.
L. = luncheon.
m. = mile.

M.Z.A. = Madrid a Zaragoza y a Alicante (railway).
N.K. = kilometric tickets not available.
N.S. = Nuestra Señora.
p. = peseta, page.
pens. = pension (board and lodging).
Pl. = plan.
R. = room.
Rte. = route.

For abbreviations used in Spanish time-tables, see p. cvii.

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APPROACHES TO SPAIN

A. BY SEA

Spain, with its long coast line, is conveniently approached by sea from all W. European and American countries, and travellers not afraid of the sea, especially those visiting the N.W. provinces, will find this method of transit the most comfortable and in some cases the quickest, avoiding as it does the inconvenience of multiple customs examinations and changes of train at the frontier.

1. FROM SOUTHAMPTON.—ROYAL MAIL STEAM PACKET Co. (S American Service) every 12 days via Cherbourg to *Corunna* and *Vigo* in three days (£8, £5 10/, £3).—ROYAL HOLLAND LLOYD (South American Service), every 2 weeks via Cherbourg to *Corunna* in 3 days and to *Vigo* in 4 days (£11, £5), carrying 3rd class passengers from Cherbourg.

2. FROM LONDON.—NELSON LINE (South American Service), fortnightly from Tilbury via Boulogne to *Vigo* in 3 days (£8, £5 10/).—MACANDREWS AND CO., fortnightly from London Docks to Pasajes, Bilbao, Santander, Gijón, Corunna, Vigo, thence through the Straits of Gibraltar, and up the Mediterranean coast to Valencia, Tarragona, and Barcelona. Fare 20/ per day (minimum £6).

3. FROM LIVERPOOL.—ROYAL MAIL STEAM PACKET Co. ('D' boats), c. fortnightly via Cherbourg (3 days) to *Vilagarcia* in 4 days (£8, £5 10/).—PACIFIC STEAM NAVIGATION Co. every 14 days via La Rochelle to Santander in 3 days (£7, £5 10/, £3), *Corunna* in 4 days and *Vigo* in 4 days (£8, £5 10/, £3).

4. FROM NEW YORK.—SPANISH ROYAL MAIL LINE (Compañía Transatlántica Española), once or twice monthly to Cadiz and Barcelona or to Vigo, Corunna, Gijón, Santander, and Bilbao (from \$160, \$125, \$100).

5. FROM SOUTH AMERICA.—Several companies maintain fortnightly services from Buenos Aires, Montevideo, Rio de Janeiro, etc., to the chief ports of Spain and Portugal. Some call at Dakar, the Cape Verde Islands, the Canary Islands, and Madeira. The fastest boats are those of the ROYAL MAIL STEAM PACKET Co. (Buenos Aires to Vigo in 18 days). The Spanish Royal Mail, Lloyd Sabaud, and N.G.I. lines maintain regular services between S. America and Barcelona.

6. FROM OTHER EUROPEAN PORTS.—FRENCH LINE c. monthly from Le Havre to *Vigo* (c. 800 fr., 600 fr.), and from St. Nazaire to *Santander* (c. 700 fr., 550 fr.), *Gijón* and *Corunna* (c. 800 fr., 600 fr.).—HOLLAND AMERICA LINE every 3 weeks from Rotterdam via Antwerp and Boulogne to *Bilbao*, *Corunna* and *Vigo* (£10, £4 10/).—OLDENBURG LINE every 10 days from Hamburg (every 3 weeks from Rotterdam) to *Pasajes*, *Bilbao*, and *Santander* (120 marks).—NORDDEUTSCHER LLOYD every 3 weeks from Bremen and Boulogne (more frequently from Bremen only) to *Corunna*, *Vilagarcia*, and *Vigo*; fares from Bremen £14, £8, £5, from Boulogne, £12, no 2nd cl., £3 10/).—COMPAGNIE SUD-ATLANTIQUE every 3 weeks from Bordeaux to *Vigo* in 1 day (£7, £4).—CHARGEURS RÉUNIS once or twice monthly from Hamburg via Antwerp, Le Havre, and La Rochelle or Bordeaux to *Bilbao*, *Corunna*, and *Vigo*.

VILLAIN & FASSIO LINE every Thurs. from Genoa to *Barcelona* in 24 hrs. (£4 13/, £3 12/, £2 8/).—LLOYD SABAUDO AND NAVIGAZIONE GENERALE ITALIANA (S. American Services) fortnightly from Genoa via Villefranche to *Barcelona* (£6, £4 10/).

7. CRUISING STEAMERS. In autumn, winter, and spring, cruising steamers of large burden (up to 20,000 tons), comfortably and even luxuriously appointed, are despatched from British ports, and in some cases from New York to the Western Mediterranean and to the Atlantic islands by the Orient, P & O, Cunard, White Star, Royal Mail Steam Packet, Pacific Steam Navigation, Canadian Pacific, Bergenske and Nordenfjeldske, and Spanish Royal Mail Lines. The cruises last for 14-28 days, at inclusive fares from c. 30/ per day upwards, according to the cabin selected. Among the ports touched at are *San Sebastian, Vigo, Oporto, Lisbon, Cadiz, Gibraltar, Tangier, Málaga, Cartagena, Alicante, Valencia, Palma, and Barcelona*, besides *Madra*, the *Canary Islands*, and the *Azores*. Facilities for shore excursions are afforded at the chief ports. The cruises are advertised in the newspapers, and full details are furnished by the steamship companies and tourist agents.

B. OVERLAND

The railway traveller from England to Spain or Portugal travels *viâ Paris* where he changes stations, and the duration and cost of his journey varies with the cross-channel service selected. From France the most convenient approaches to Spain at present are *viâ Irûn*, at the W. end of the Pyrenees, or *viâ Port Bou*, at the E. end, changing carriages in either case for the broad gauge of the Spanish railways. An alternative new route for Barcelona, etc., running *viâ Toulouse and Ax-les-Thermes*, tunnelling through the East Pyrenees from *Mérans* to *Latour-de-Carol*, and entering Spain at *Puigcerdà* (103 m. from Toulouse), was opened in 1929. The fourth route, running *viâ Pau and Oloron* was opened in 1928 from *Bedous* across the frontier to *Canfranc* (55 m. from Pau); thence the line goes on to *Zaragoza*, with a connection at *Ayerbe* for *Huesca*. The quickest through service from London to *Madrid* (34 hrs.; leaving at 11 a.m.) is *viâ Dover and Calais* to *Paris* and thence by *Côte d'Argent Express* (see below); from *Paris* the quickest train is the *Sud-Express* (23½ hrs.), but the connection from London is not good. The fares quoted below are liable to change.

The journey to *Paris*, *Paris* itself, and the routes through France to Spain, are described in the *Blue Guides to Paris*, to *North-Western France*, and to *Southern France*, respectively.

1. FROM LONDON TO MADRID *VIÂ PARIS AND IRÛN*.—The *Côte d'Argent Express*, a train de luxe (1st cl. only), leaves *Paris* at 8.10 p.m. for (24½ hrs.) *Madrid* (fare from London, *viâ Boulogne or Calais*, £9 16/3; supplement, incl. sleeping berth from *Paris* to *Irûn*, £3 2/2).—The *Sud Express*, also a train de luxe, leaves *Paris* daily at 10 a.m. for (23½ hrs.) *Madrid* (fare from London *viâ Boulogne or Calais* £9 16/3; *viâ Dieppe* £8 18/9, supplement incl. berth from *Irûn* to *Madrid*, £4 8/2).—*Ordinary Service* (1st & 2nd cl.) from *Paris* to *Madrid* in 26-33 hrs. (fares from London *viâ Boulogne or Calais* £9 13/3, £6 17/11, *viâ Dieppe* £8 13, £6 4/). The night express has 1st and 2nd cl. sleeping cars (supplement to *Bordeaux*, £1 10/, £1 3/2). The journey all the way by 3rd cl. from *Paris* to *Madrid* takes 33 hrs.

From *Paris* (Quai d'Orsay) the trains run *viâ Orleans, Tours, and Biarritz* (La Negresse) to (512 m.) *Irûn* (frontier), and thence *viâ San Sebastian, Burgos, Valladolid, Medina del Campo, and Ávila* to (906½ m.) *Madrid*. At (780½ m.) *Medina del Campo* a line diverges W. for *Salamanca* and (1180 m.) *Lisbon*.

2. FROM LONDON TO VALENCIA *VIÂ PARIS, PORT BOU, AND BARCELONA*. Express from *Paris* to *Valencia* in c. 31½-35½ hrs. (fares from London *viâ Dieppe*

c. £9, £6 10/, £4 5/), to *Barcelona* in c. 17½–21½ hrs (fares from London c. £7 1/, £5, £3 7/6, for fares via Boulogne or Calais add c. 20/, 15/, 8.) Passengers travel by ordinary expresses from Paris (most of them having all three classes) to *Port Bou*, the night trains having 1st and 2nd cl sleeping cars (supplement £2 8/10), beyond *Port Bou* the expresses are either first-class 'trains de luxe' or have 1st and 3rd classes only—*Madrid* may be reached from London via *Barcelona* in c. 46½–52 hrs (1st cl. *Train de Luxe* or 1st and 3rd cl. in Spain, 2nd cl. on the slow trains only, £11 1/3, £8 18/6 or £6 15/, £5 1/).

From Paris (Quai d'Orsay) trains run via Orleans, Limoges, Toulouse, Carcassonne and Narbonne to (605 m.) *Port Bou* (frontier) and via Gerona, (710 m.) *Barcelona*, San Vicente, l'arragona, Tortosa, and Sagunto to (938 m.) *Valencia*. From San Vicente the Madrid train runs via Zaragoza and Guadalajara to (1135 m.) *Madrid*.

3. FROM LONDON TO BARCELONA VIA PARIS AND PUIGCERDA. Night express from Paris to *Barcelona* in c. 22 hrs (fares from London via Boulogne £8 7/10, £5 12/8, no 3rd cl.) Passengers travel by the train leaving Paris (Quai d'Orsay) c. 5 15 p.m. (1st cl. with couchettes and lits-toilettes and 2nd cl.), which runs via Toulouse and Ax to (550 m.) *Puigcerda* (frontier) and thence via Ripoll and Vich to (616 m.) *Barcelona*.

4. FROM LONDON TO ZARAGOZA VIA PARIS AND CANFRANC. Night express from Paris to *Pau* in c. 10½ hrs (fares from London via Dieppe c. £5 11/5, £4, no 3rd cl.) Train in connection thence via Canfranc to *Zaragoza* in c. 5½ hrs (no through fares). Passengers travel either by the Pyénées-Côte-d'Alger express or by the train leaving Paris (Quai d'Orsay) c. 7 15 p.m. The trains run via Bordeaux, Dax and Puyoô to (510 m.) *Pau*, thence via Oloron to (568½ m.) *Canfranc* (frontier), Jaca, and (679 m.) *Zaragoza*. From *Zaragoza* the train goes on to (891 m.) *Madrid* in 7 hrs. more.

C. BY AIR

The air services mentioned below represent the facilities available during the summer season of 1929; but times, fares, etc., are liable to alteration without notice. Tickets and full information may be obtained in London from Imperial Airways Ltd. (Airways House, Charles St., S.W.1), from the Air Union (52 Haymarket, S.W.1), from the chief tourist agencies (p. cviii), or at the aerodromes. Passengers are conveyed by motor-car (free) between the town offices of the air companies and the aerodromes. The free luggage allowance is 30 lbs. (15 kg.) Luncheon baskets may be obtained at the aerodromes (meals are served on a few services).

There is no direct through air service from England to Spain, though it is possible to fly all the way from London (Croydon) to *Barcelona* in c. 32 hrs. 11½ hrs. flying time), a night being spent at Marseilles (see below, Rte. 2B). By Rte. 2A (below) *Barcelona* is reached in c. 20 hrs. The quickest route from London to *Madrid* (c. 27 hrs.) is Rte. 1.

1. FROM LONDON TO MADRID, three weekly. Passengers fly from London (Croydon Aerodrome) by early aeroplane to connect with Paris with a plane leaving Le Bourget Aerodrome on Tues., Thurs., and Sat., at 12 45 p.m. and arriving at *Bordeaux* at 4.30 p.m., at *Biarritz* (950 fr.) at 6 15 p.m. Another service leaves *Biarritz* at 9 a.m. the following day for *Madrid* (Getafe Aerodrome; 2½ hrs.; through fare from Paris 1325 fr.).

2. FROM LONDON TO BARCELONA (ALICANTE & MOROCCO SERVICE). A. By aeroplane and train, daily. Travellers fly from London to Paris (2½–2¾ hrs.) in time to catch the express thence (c. 5 p.m. from the Gare du Quai d'Orsay) to *Toulouse*, arriving there next morning c. 4.30 a.m. From *Toulouse* an aero-

at Hispalis (Seville) and at Cordova. The *Greeks*, rivals of the Carthaginians for Mediterranean supremacy, also settled along the coast from 630–570 B.C. Place names such as Emporion (Ampurias) and Dianium (Denia) bear witness to their influence. After the Carthaginians were expelled from Sicily by the Romans in 242 B.C. they decided to conquer Spain; Hamilcar Barca spent seven years in subjugating the southern and eastern regions, and finally most of the towns S. of the Ebro fell under Carthaginian dominion. The conquest and pacification of the tribes was continued by Hasdrubal, who founded Nova Carthago (Cartagena), the great base of action against Rome. The Romans for their part sought the alliance of the tribes between the Pyrenees and the Ebro. Hasdrubal (d. 219 B.C.) was succeeded by his son Hannibal, who decided to attack Rome through her ally Saguntum. The desperate defence by the Saguntines, who rather than be captured put themselves to death, is the first of a memorable series of heroic sieges in Spanish history extending through the centuries to the siege of Zaragoza in 1808. Thus began the second Punic War which was to bring about the ruin of the Carthaginian empire and to mark the beginning of Roman power in Spain.

After the expulsion of the Carthaginians the *Romans* looked upon the Peninsula as a conquest; but for no less than two hundred years they were obliged to wage war with the tribes of the centre and north, who resisted with the utmost stubbornness, though they rarely combined to oppose the common foe. The shepherd Viriathus is remembered as a patriot who for six years successfully fought against the most renowned Roman generals until he was treacherously assassinated (c. 140 B.C.) Most memorable was the siege of Numantia (Soria), a stronghold of the Iberians. So determined was the defence that after the defeat of several consuls the Romans were obliged to send Scipio Aemilianus (134 B.C.). When at last the town was reduced by famine the Numantines, like the men of Saguntum, destroyed themselves in their homes. Following the temporary pacification of the Iberians Spain became the theatre of civil wars provoked by the Roman generals. Under Augustus the Cantabres and Astures made a last effort to resist the Romans, but they were overcome by Agrippa and Rome could now consider the conquest of Spain as complete. The two original Roman provinces, *Hispania Citerior* and *Hispania Ulterior* (i.e. N. and S. Spain) were rearranged by Augustus into three: *Tarraconensis* (N., N.W., and central Spain), *Lusitania* (roughly modern Portugal), and *Baetica* (S. Spain). Under the Romans Spain prospered greatly both commercially and politically. She produced several emperors (Trajan, Hadrian, and Marcus Aurelius) and

the writers Seneca, Quintilian, and Martial were likewise Spaniards. Christianity spread in the Peninsula during the first cent. A.D., and it is believed that both St. Paul and St. James visited Spain.

In the early years of the 5th cent. A.D. Rome having become decadent and the Empire disorganized by civil strife, hordes of barbarians overran the provinces. The Suevi, the Vandals, and the Alans led by Stilicho entered the Peninsula in 409, and after pillaging the country turned to fighting amongst themselves. The Visigoths, established in France at the beginning of the 5th cent., soon passed over to Spain, where under the leadership of Wallia, they defeated the Vandals and the Alans and restored the greater part of Spain to the Empire. The collapse of the Roman Empire in 476 left Spain in the hands of the Visigoths, who did not constitute a nation but were rather an army of various tribes giving obedience to the same chief. They maintained the position for military aristocracy and did not mingle with the natives of the Peninsula. The 6th cent. was filled with incessant civil wars, especially between the Arians and the Catholics. These struggles continued until the reign of Leovigild (568-586), who defeated his son, the chief of the Catholic party, at Cartagena in 585. Recared, another son of Leovigild, renounced Arianism at the third Council of Toledo in 589; Catholicism became the official religion of the Visigothic kingdom, and Latin was introduced for the liturgy and for official documents. In spite of religious unity the Visigothic kingdom in Spain was a prey to political disturbances, for the elective system of the monarchy fostered party strife. There stands out in this period of confusion the name of Wamba (672-680), who by wise administration contributed to the prosperity of the people. After his death a rapid decadence set in. The vices and weakness of Witiza and of Roderick, the last of the Visigothic kings, prepared the way for the sweeping success of the Moors at the beginning of the 8th century. Little art of the Visigothic period survives; the most important examples are the votive crowns discovered at Guarrazar and the church at Venta de Baños, built under Recceswinth.

In the spring of the year 711 an army of about 7000 Moors under *Taruk*, a lieutenant of Musa, the governor of Mauretania, landed near Gibraltar, and the Visigothic army under Roderick was utterly defeated at the battle of Guadalete near the lagoon of La Janda in the Province of Cadiz. It is probable that the Moors were aided by the treachery of certain Visigothic nobles, and there may be an element of truth in the legend of Count Julian who, to avenge the dishonour done to his daughter Florinda by King Roderick, went over to the Moorish side. Generally welcomed by

the Spanish people, the Moors rapidly extended their conquest over almost the entire Peninsula, and the Christian armies were driven to the extreme north, where, in the inaccessible mountains of Asturias, they were able to hold their own. The first successful resistance was at Covadonga in 718. *Pelayo*, the victorious chief, was elected king.

THE CALIPHATE AND MOORISH RULE

When the conquest by the Moors was completed Spain became an extension of the Province of Morocco and a dependency of the Caliphate of Damascus. The Arabs settled in Andalusia and the warm regions of the South, while the cold northern provinces were allotted to the Berbers, an arrangement that later caused dissatisfaction and disunion. The Moors were generally tolerant, and the majority of the Christian inhabitants submitted to their rule without difficulty. These Christian subjects of the Moors were known as the Mozarabes and were subject to a capitation tax; those who wished to escape the tax became Mohammedans and formed a class known as the Renegades. Shortly after the conquest of the Peninsula, the Moors sought to extend their empire into Gaul, but they were decisively repulsed at Poitiers in 732. On the fall of the Omayyad dynasty at Damascus in the middle of the 8th cent. the sole survivor of that family, *Abderrahman*, took refuge in N. Africa. Aided by certain tribes in Spain he gained possession of Cordova in 756 and obtained from the Caliph of Baghdad the recognition of his independent emirate of Cordova. His reign (756-788) was filled with a succession of wars with the rebellious Berbers and with various Moorish chiefs. The latter sought the assistance of Charlemagne, and it was during the retreat of this emperor from Zaragoza that occurred the famous battle of Roncesvalles in the Pyrenees, where his rear-guard under the command of Roland was attacked and annihilated by the Basques or the Moors (788). Under the rule of *Abderrahman's* successors the emirate was torn with violent civil wars stirred up by the *lakis* or theologians. *Hakam I* (796-822) put down the revolts with a strong hand and wreaked vengeance on the *Toledans* for their defection by a treacherous massacre ('the Day of the Fosse') of the chief inhabitants. In Cordova persecutions broke out against the Christians, and the names of Eulogius, Flora, and the monk Isaac have remained famous in the roll of Spanish martyrs. The greatest danger to the emirate of Cordova came from the revolt of the Renegades in various provinces. This was caused by hatred towards the proud Arab aristocracy who excluded the despised Renegades from public offices. The most serious trouble occurred

in the Sierra de Ronda, where Omar-ben-Hafsûn had established an independent monarchy. *Abderrahman III* (912-961), a man of great political and military energy, succeeded in putting down the insurrections and in establishing unity among the Moslem states of Spain. He assumed the title of Caliph of Cordova and extended his power over N. Africa, and under the succeeding caliph, Cordova became the most brilliant city in Europe. Its fame penetrated even distant Germany; and the Saxon nun Hrosvitha, famous in the last half of the 10th cent. for her Latin poems and dramas, called it the 'Jewel of the World.' The splendour of the Caliphate of Cordova lasted all through the 10th century. The reign of *Hakam II* (961-976) was particularly brilliant owing to the great encouragement given to literature and science. Magnificent libraries were formed and schools were founded, and the Cordova faculties of philosophy and of medicine were renowned. The greatest military glory was achieved by *Almansor*, the prime minister of Hisham II (976-1012). Almansor arrogated to himself all the power, and during his long rule in the last thirty years of the 10th cent., his victorious armies swept all over the Peninsula, capturing Barcelona, León, and Compostela, and driving the Christians back to the northern coast. It is supposed that Almansor was defeated at Calatañazor, but there is no evidence that such a battle ever took place. He died in 1002, to the intense relief of the northern kingdoms, but the militarism fostered by him was continued by his sons and successors. The predominance of armed force was a menace to the unity of the caliphate and anarchy rapidly set in. The provinces declared themselves independent and split up into petty kingdoms known as 'taifas' (1035), but these, disturbed by perpetual civil wars, never consolidated their power and were often obliged to pay tribute to the kings of Castile and León.

Towards the end of the 11th cent. the *Almoravides*, stirred by the religious fanaticism of El Djasuli, had established an extensive empire in N. Africa, and to them the weakened Moorish princes in Spain turned for help against the increasing power of the Christian kings. In 1086 the Almoravides invaded Spain with a large army and completely defeated Alonso VI at Zalaca and Uclés. They dethroned the taifas and appropriated their possessions, but did not succeed in greatly enlarging the Moslem dominions in Spain though for some time they maintained a firm hold over Southern Spain. Valencia fell into their hands in 1102. In 1125 the empire of the Almoravides gave way before the *Almohades*, another religious sect. The Moslems of Spain, anxious to throw off the yoke of the Almoravides, invited the *Almohades* to cross the Straits. These easily gained possession of Andalusia and united Moslem Spain

to the Empire of Morocco. By this time the Arabs had died out and the country was peopled by Berbers. The Almohades were more successful than the Almoravides, and after inflicting the crushing defeat of Alarcos (1195) they recovered a good deal of the lost territory, including such places as Salamanca and Guadalajara. Under their rule there broke out a fierce persecution of the Mozarabes. However, after the great victory of Alonso VII at Las Navas de Tolosa in 1212, Mohammedan power in Spain was doomed and the subsequent history of the Moors in Spain is one of rapid decline and after the fall of Seville is almost confined to the isolated kingdom of Granada. Under the Almohades philosophy flourished once again, rendered famous by the names of Averroes, of Averroes (1126-98), a commentator of Plato and Aristotle, of the great Jewish thinker Moses-ben-Ezra, and of Maimonides, the most remarkable Jewish writer in the middle ages. The Moorish empire, brilliant but fragile, rapidly crumbled, just as Moorish architecture, exquisite in ornament but superficial in structure, has left but a handful of monuments to testify to the splendour of Moorish rule.

FORMATION OF THE CHRISTIAN KINGDOMS AND THE RECONQUEST

Immediately after the victory of Pelayo at Covadonga in 718 (p. xviii) the Christians rallied and soon established a small kingdom N. of the Cantabrian mountains, with the capital first at Cangas de Onís and then at Oviedo. Thus was formed the kingdom of ASTURIAS. Progress was made by *Alonso I* (739-756), who conquered León, where the capital was established in 914 under Ordoño III. The reconquest was continued by *Alonso II* (791-842). During this reign occurred the miraculous discovery of the body of St. James in Galicia by Theodomir, Bishop of Iria. The holy relic was enshrined at Compostela and the great cult of Santiago started which became such an important factor in the reconquest and in the development of literature and art. St. James of Compostela, 'Santo Apóstol,' became the patron saint of Spain. At the death of Alonso II the kingdom of León consisted of Asturias, Santander, Galicia, North Portugal, and part of the present province of Burgos. Between 842 and 850 the Normans invaded the coasts of Spain, but they were driven back by Ramiro I (843-850). Castile, at first called Vardulia from the Vardules who inhabited the small territory between the source of the Ebro and Pancorbo, took the name of Castile later from the number of castles constructed as outposts against the Moors. At first it was governed by counts appointed by the king of León, but these gradually tended to assert their independence, and c. the middle of the 10th cent. the turbulent Count Fernán González obtained a measure of autonomy

for Castile. His son married Sancha, sister of Bermudo III of León, receiving as a dowry the title of king. He was assassinated and his widow married a son of Sancho the Great of Navarre, Ferdinand, who reigned as king of Castile (1037).

Another focus of resistance against the Moor was in the Pyrenees. The Basques, successfully beating off the attacks of the Moors and the Franks, established the kingdom of Navarre during the 9th century. Under *Sancho the Great* (1000–1035), whose territories stretched as far as Catalonia, Navarre was the most powerful of all the northern kingdoms. Sancho divided his possessions between his sons, giving Navarre to García, Castile to Ferdinand, Aragon to Ramiro with the title of king, and the Ribagorza with the Sobrarbe to Gonzalo. On the death of the last, his territories went to increase the kingdom of Aragon. Catalonia had been established as a border county by Charlemagne, governed by counts under the authority of the Counts of Barcelona. At the end of the 11th cent. the boundaries of Catalonia were extended by *Ramón Berenguer I* (1035–1076), at whose death it extended on both sides of the Pyrenees. *Ramón Berenguer III* (1096–1131) increased his possessions and, opening relations with Italy, laid the foundations of Catalan naval power. *Ramón Berenguer IV* married Petronilla, sole heiress of Aragon. Their son, who took the name of Alfonso (II) on the renunciation by Petronilla of the crown of Aragon, united the sovereignty of Aragon with that of Barcelona.

For some time the reconquest was retarded by strife amongst the Christian kings. Ferdinand I of Castile (1037–65), victorious over his brother-in-law, the king of León, seized that kingdom and united the two crowns, while he extended his possessions to the south and made the Moorish kings of Toledo and Zaragoza his vassals. On his death in 1065 his kingdom was divided amongst his children. Once again fratricidal strife broke out, but finally *Alonso I* (1072–1109), overcoming Sancho at Zamora, became sovereign of Castile and León, and turned his attention to the reconquest. Toledo had fallen into the hands of the Christians in 1085. During this reign flourished the famous *Cid Campeador* (Rodrigo Díaz de Bivar), who on account of his valour and the brilliancy of his victories over the Moors, has remained the national, if somewhat mythical, hero of Spain. Outlawed as the result of a quarrel with Alonso, the Cid sought service with the Moorish king of Zaragoza, but later he led his followers against Valencia, which he captured in 1094. His marvellous exploits are celebrated in the great epic, 'El Canto de mio Cid.' From this time Portugal, given by Alonso VI to his daughter Teresa on her marriage with Count Henry of Burgundy, started as a dependency, but shortly

afterwards it became a separate kingdom. In this reign the Cluniac monks established many important houses in Spain, and at the same time the Roman liturgy was introduced throughout the country. Under *Queen Urraca* (1126-57) Castile was once more torn with civil strife, but during her reign the first attempt at forming a navy was made by *Gelmírez*, the great archbishop of Santiago. *Alfonso VII* put an end to the civil disturbances and waged successful wars against the Moors, though many of the gains were lost on the arrival of the Almohades. *Alfonso* made the fatal error of dividing his kingdom amongst his sons. *Sancho*, who received Castile, reigned only one year, and at his death the country was plunged into anarchy. *Alfonso VIII* (1158-1214), as soon as he became of age, quickly restored order and marched against the Almohades, but he was completely defeated at Alarcos in 1195. So great was the danger that the Christian kings, stirred up by *Innocent III*, united in a crusade against the common foe. *Alfonso*, with the aid of the kings of León, Aragon, and Navarre, and the archbishop of Toledo (*Rodrigo Ximenes*), together with knights from various parts of Europe, won the crowning victory of Las Navas de Tolosa in 1212. By this battle the Moorish power in Spain was crippled for ever. After a fresh period of internal dissensions Castile was finally united with León in the person of *Ferdinand III* (1217-52), the son of *Alonso IX* of León and *Beren-guela*, daughter of *Alfonso VIII*. The reign of *Ferdinand III*, afterwards canonized as *St. Ferdinand*, was the most brilliant and decisive in the history of the reconquest. Cordova fell in 1236, Murcia in 1241; the king of Granada became *Ferdinand's* vassal; and Seville was captured in 1248. During the siege of Seville a Spanish navy under Admiral *Bonifacio* came into action for the first time. The reign of *Ferdinand* was a time of progress in domestic affairs also. Universities were founded and the building of the cathedrals of Burgos and Toledo was begun.

In the meantime the kings of ARAGON had been active in beating back the Moors. In 1118 *Alfonso I* (1104-34) took Zaragoza, and later Tarazona, Calatayud, and Daroca fell into his power. *Ramón Berenguer IV* (1131-1162) aided *Alfonso VII* of Castile in the taking of Almería and captured Tortosa, Lérida, and other towns. *Alfonso II* (1162-1196) gained possession of Albarracín and founded the town of Teruel. As a reward for his assistance, *Alfonso VIII* of Castile freed Aragon from its vassalage to the crown of Castile. *Pedro II* the Catholic (1196-1213) became the vassal of the Pope, thereby offending the nobility who formed a powerful union. Entangled in the Albigensian Wars he perished at the battle of Muret in 1213. The reign of *Jaimé I* el Conquistador

(the Conqueror; 1213-76) was one of the most brilliant in the history of Aragon. This king conquered the Balearic Islands in 1229, Valencia in 1238, and Alicante in 1266. An able administrator as well as a great soldier he curbed the power of the nobles and laid the foundation of Aragonese supremacy in the Mediterranean. But he followed the evil practice of dividing his domains amongst his sons (p. xxiv), and for some time the history of the Balearic Islands became distinct under their own sovereigns.

The history of CASTILE from the death of Ferdinand III to the Catholic monarchs is one long record of civil strife. *Alfonso X* the Learned (1252-84) added Cartagena, Cadiz, and Sanlúcar to his dominions, but his reign is more noted for the brilliancy of his literary court than for political success, while the king wasted much money and energy in an attempt to have himself elected emperor. During the reign of *Sancho IV* the Brave (1284-95) took place the heroic episode of Guzman el Bueno who, besieged by the Moors at Tarifa, rather than surrender the fortress, witnessed the murder of his son, a hostage in the enemy's hands. The minority of *Ferdinand IV* (1295-1312) was a period of anarchy. The king's uncles attempted to seize the power, but were held in check by the energy of the Queen Regent Maria de Molina. Again, during the minority of *Alfonso XI* (1312-50) followed a period of civil confusion. Having overcome these internal difficulties Alfonso pursued the task of reconquest, gaining a brilliant victory over the Beni Merins at the Rio Salado (1340). Alfonso XI was succeeded by *Pedro I* the Cruel (1350-69), who by his violence plunged the Peninsula into civil war. After quelling a rising stirred up in Castile by his bastard brother, Henry (Enrique) of Trastamara, Pedro declared war on Pedro IV of Aragon. The latter, in conjunction with Henry of Trastamara, called in the White Companies from France under Du Guesclin, while Pedro the Cruel obtained assistance from the English under the Black Prince. Henry of Trastamara defeated Pedro at Montiel (1369); Pedro was murdered in Du Guesclin's tent; and Henry of Trastamara became king. *Enrique II* (1369-79), though able to thwart the aims of John of Gaunt, who claimed the throne through his wife, a daughter of Pedro the Cruel, was obliged to grant vast concessions to the nobles in order to maintain his position. The history of his successors, Juan I, Enrique III, Juan II, and Enrique IV, was a period of monarchical weakness and anarchy. *Juan I* (1379-90) legitimized his line by marrying his son Enrique to John of Gaunt's daughter and attempted to unite Portugal to Castile, but was defeated by the Portuguese at Aljubarrota in 1375. The title of Prince of Asturias, borne by the heir to the Spanish throne, dates from this

time (1388). *Enrique III* (1390-1407), finding the royal patrimony much diminished, revoked the concessions given to the nobles. He led a successful expedition against the Mediterranean pirates, destroying their stronghold of Tetuan. During his reign the colonization of the Canary Islands was carried out and an embassy was sent to Tamerlane. *Juan II* (1406-54), weak and indolent, left the government of the kingdom in the hands of Don Álvaro de Luna, Grand Master of the Order of Santiago and Constable of Castile, who had high ambitions and aimed at making the monarchy supreme in Castile. The nobles, who rose in insurrection, were defeated at Olmedo (1445), but a later intrigue, aided by the queen, was more successful, and the favourite was seized and executed at Valladolid in 1453. Under *Enrique IV* (1454-74), weak and degenerate, the nobles, resenting an attempt to form a new aristocracy, rose in revolt and proclaimed Enrique's brother Alfonso as king in his place. On the death of Alfonso, Enrique, ignoring his daughter Juana ('La Beltraneja'), whose legitimacy was disputed, compromised with the nobles in favour of his sister Isabella the Catholic. She, however, refused to accept the crown during the lifetime of her brother. Enrique IV, offended by her marriage with her cousin Ferdinand, heir of Aragon, annulled the pact and left the succession uncertain.

ARAGON

Of the sons of Jaime I (p. xxiii), *Pedro III* (1276-85) inherited Aragon, Catalonia, and Valencia, whilst his brother Jaime had the Balearic Islands, Roussillon, and the Cerdagne. Pedro became King of Sicily on the invitation of the Sicilians after the great massacre of the French in 1282 ('*Sicilian Vespers*'): As a consequence the French invaded Aragon but without success, and an Aragonese fleet defeated the French at Las Hornigas. Pedro III left his Spanish possessions to Alfonso and Sicily to Jaime. The latter abandoned Sicily to the Pope in exchange for Corsica and Sardinia, whereupon the Sicilians revolted and chose his son Fadrique as king. Under *Alfonso III* (1285-91) the power of the monarchy was weakened by the concessions made to the nobles. During the reign of *Jaime II* (1291-1327) his successor, took place the famous Catalan expedition to Constantinople and Asia Minor. Led by Roger de Flor and Berenguer d'Entenza the expedition was completely successful against the Turks, but it aroused the suspicion and jealousy of the Greeks, and Palaeologus had the leaders treacherously assassinated. Later, however, the bands gained possession of Athens, and under the suzerainty of Sicily was formed the Catalan Duchy of Athens, which lasted until the end of the 14th century. *Pedro IV* (1335-87), defeating the nobles at Enda

regained the power and tore up the charter of their 'Union.' Majorca and Roussillon were reunited to the Aragonese Crown. During the reign of *Juan I* (1387-95) the duchies of Athens and Neopatria were lost. Juan was succeeded by *Martin* (1395-1410), king of Sicily, and thus Sicily was reunited to Aragon. Martin left no male heirs, and the Infant Ferdinand of Castile, known as *Ferdinand of Antequera*, was elected king (1410-16). His son *Alfonso V* (1416-1458), invited by Joanna II of Naples to help her against Louis of Anjou, was adopted by her as heir to the kingdom of Naples. Although defeated by the French at the naval battle of Ponza, Alfonso was able to seize Naples later. By arrangement with the Pope his illegitimate son Ferdinand was recognized as king of Naples.

On the death of Alfonso V the crown of Aragon passed to his brother Juan, the king consort of Navarre. The reign of *Juan II* (1458-79) was darkened by a struggle against his son the Prince of Viana. After the mysterious death of the prince, the Catalans rose in revolt, whilst Louis XI of France gained possession of Roussillon. Juan II died in 1479, leaving as heir Ferdinand V the Catholic, who had already married Isabella of Castile (p. xxiv).

NAVARRÉ

After the death of Sancho the Great in 1035 the political importance of Navarre declined. For a time a dependency of Aragon, it was eventually separated and was ruled by its own kings until Sancho VII died in 1234 without heirs. The Navarrese elected Theobald, Count of Champagne, a vassal of the king of France. This dynasty ruled till 1285, when Navarre became a dependency of the French crown. In 1328 Navarre passed to the House of Evreux. Towards the end of the 15th cent. Eleanor of Navarre married Gaston de Foix and for a short time the country was ruled by a new French dynasty. In 1512 Ferdinand of Aragon conquered the Spanish portion, while the territory N. of the Pyrenees passed to the House of Albret.

THE CATHOLIC MONARCHS

The joint rule of *Isabella* of Castile (d. 1504) and *Ferdinand* of Aragon (d. 1516) is of great importance, for it marks the unification of the whole country and from that time the history of Spain as a nation can be said to begin. Castile and Aragon were not under the same government, but were ruled by their respective sovereigns. The two kingdoms were considered of equal importance.

The reign opened with a civil war provoked by the partisans of Juana, Isabella's niece (p. xxiv), whose claim was supported by the King of Portugal. After an indecisive battle at Toro the

leave the land, and that money should not be exported. The insurgents under Acuña, bishop of Zamora, and Juan Padilla, came near to success against Adrian, who had been left as regent. Subsequently, however, the movement assumed a more lawless character, the nobles and the towns detached themselves from it, and the insurgents were defeated at Villalar in 1521. Charles was now able to turn his attention against his rival, Francis I of France. In 1521 hostilities opened in Italy, where Francis had territorial claims. The campaign ended to the advantage of Charles, Francis being taken prisoner at Pavia in 1525. The Pope, alarmed at the increasing power of the Emperor, formed a league against him, but was himself made a prisoner at the sack of Rome in 1527. Wars with France continued intermittently until the death of Francis in 1547, and the rivalry between the two countries was to continue for many years. Warned by the growing power of the Ottoman Empire and by the activity of the Barbary pirates in the Mediterranean, Charles endeavoured to sever all intercourse between the Moors of N. Africa with those still in the Peninsula, and in 1535 led a successful expedition to Tunis against Barbarossa. Six years later he attempted the conquest of Algiers, but the expedition ended in disaster. Spanish men and Spanish gold were used by the Emperor in his wars with the Protestant princes of Germany. In spite of his victory at Muhlberg in 1547 he was forced to temporize. Meanwhile the opening up of the New World progressed with astonishing rapidity. The history of the brilliant exploits of Cortés in Mexico and of Pizarro in Peru add extraordinary lustre to the reign of Charles. Chili was conquered by Valdivia and García de Mendoza. Buenos Aires was founded in 1534. In 1519 Magellan set sail from Sanlúcar and after doubling Cape Horn he reached the Philippines, where he was murdered by the natives. Of his five ships only one reached Spain again, under Sebastian Elcano, the first navigator to sail round the world. Weary of the world and of politics Charles abdicated at Brussels in 1556, and passed the remainder of his life in the monastery of Yuste, near Plasencia, where he died in 1558. He was succeeded by his son Philip.

Philip II (Felipe; 1556-98). Although free from the burdens of the German Empire, Philip inherited many political difficulties, including rivalry with France and growing discontent in the Low Countries. Philip, born at Valladolid, was essentially a Spaniard. Allied with England through his marriage with Mary Tudor (d. 1558) and possessing Milan and Naples, with all the wealth of the Indies, he was in a most advantageous position when war broke out in Italy, where the Pope joined the French. The Duke of

Alba invaded the Papal States and Philip remained master of Italy. The war was then transferred to the frontier of Flanders, where the Spaniards won notable victories at St. Quentin (1557) and at Gravelines. Peace was signed at Cateau-Cambrésis (1559), and Philip married Elizabeth of Valois. The two main objects of Philip's policy, to which he devoted all his energy and all his resources, were to maintain his inheritance intact and to stamp out heresy under his rule. In 1559, leaving Flanders under the regency of Margaret of Parma, he returned to Spain, which he never left again. Philip kept the nobles at a distance and chose as his ministers men of humble origin. Although faithful to the papacy he struggled to maintain the royal authority over the clergy. A patron of art like his father, he encouraged artists and reorganized centres of instruction. During his reign the capital was definitively established at Madrid. In 1571 the Spaniards under Don John of Austria, Philip's half-brother, and the Genoese Admiral Doria won a decisive victory over the Turkish fleet at Lépanto. In 1580, on the death of the aged Cardinal Henry, King of Portugal, Philip II claimed the Portuguese crown through his mother the eldest daughter of King Manuel. With but small opposition Philip was declared king of Portugal and for sixty years the whole Peninsula remained united under the Spanish crown. Owing to a profound difference of temperament and ideals, troubles soon arose in the Low Countries. At first Philip paid little attention to the demands of his Flemish subjects; but when the populace rose and desecrated the churches he despatched the Duke of Alba, who proceeded to put down the movement with the utmost severity. On the introduction of a special tax members of both religions united to resist; William of Orange organized resistance in the Northern Provinces; and the insurgents were aided by the Protestants of England, France, and Germany. The situation was aggravated when the unpaid Spanish soldiery took to plundering the rich cities of Flanders and Brabant. Don John of Austria was sent to Flanders but, insufficiently supported by the king who had become suspicious of him owing to the intrigues of Antonio Pérez, he was unable to effect anything. Under Farnese, his successor, the Northern Provinces broke away from Spain and declared themselves an independent republic at the Hague in 1581. On the death of Farnese Philip sent his daughter Isabella, wife of the Archduke Albert of Austria, as regent of Flanders with the understanding that in default of male heir the country should revert to the Spanish crown. Many political questions brought Philip into violent collision with England. The religious question, the aid given to the insurgents in Flanders, the unchecked piracy of the English sea

captains, together with Philip's plots in favour of Mary, Queen of Scots, were bound to lead to war. Philip decided to invade England. With an immense effort and a vast expenditure of money the *Invincible Armada* was ready to sail in 1588. Badly led by Medina Sidonia and encountering unfavourable weather the great ships fell an easy prey to the superior seamanship of the English, and the expedition ended in complete disaster.

During the reign of Philip II, owing to vexatious measures advocated by Espinosa and Deza, the Moriscos revolted. In spite of the milder measures proposed by Mondejar, Philip persisted in his intransigence and in 1568 the Moriscos applied for aid to the king of Fez, and, electing Aben Humaya as their king, prepared to resist in the Alpujarras and mountains of Granada. Don John of Austria, after a difficult and bloody campaign, suppressed the rising and in 1570 the Moriscos were expelled from Granada and distributed over various provinces of Spain. Worn out with disease and overwork, but with an undimmed faith in the justice of the cause for which he had made such vast sacrifices, Philip II died in 1598 in the great monastery-palace of the Escorial, which he had erected. *Philip III* (1598-1621), weak and indolent, left the management of the State entirely in the hands of the unscrupulous Duke of Lerma, the first of a succession of royal favourites, known as the 'privados' or 'validos,' who were to exercise their baneful influence in Spain for nearly a hundred years. With an exhausted treasury, and a population on the verge of starvation, Lerma opened the reign with displays of unparalleled extravagance, and in 1609, by decreeing the final expulsion from Spain of the Moriscos, the most industrious part of the population, plunged the country in economic disaster. Only a limited number of old men, who were to hand on the Moorish system of agriculture, and children below a certain age, who were to be brought up as Christians, were allowed to remain. During the reign of Philip III a campaign was successfully directed in Flanders by the Genoese General Spinola, and though the independence of the Northern Provinces was recognized in 1609, the Southern Provinces remained subject to Spain. The Thirty Years War in Germany, in which Spain supported the house of Austria, was a drain on the resources of the country with no compensating benefit.

Philip IV (1621-65), indolent and pleasure-loving yet a man of refined artistic sensibility, handed over the direction of affairs to the ambitious Conde-Duque de Olivares. Olivares, of higher ideals and greater ability than Lerma, struggled to maintain the prestige of the dynasty; but over-confident and vain, he was no match for Richelieu and he was unable to cope with the difficulties besetting

Spain on every hand. In spite of the brilliant victories of Spinola in the Low Countries, Spain was rapidly losing ground; in 1630 the Spanish hold over Italy was seriously undermined; and the victory of the French at Rocroi in 1643 ruined the prestige of the Spanish infantry. In 1640 Olivares was faced with a serious revolt in Catalonia, indicative of a desire for separation which has persisted to the present day, and for a short time Catalonia became subject to the king of France. However, Richelieu died in 1643 and the Catalans, tiring of the French, returned to their proper allegiance, though it was not until 1659 that the province was completely pacified. The revolt of Portugal in 1640 and its subsequent separation from Spain hastened the downfall of Olivares in 1643. He was succeeded by Haro. A revolt which broke out in Sicily was soon stifled, but Naples declared itself independent under the Duke of Guise. The situation was saved by another Don John of Austria, a natural son of Philip IV, and Naples was restored to the Spanish crown. By the Treaty of the Pyrenees, signed in 1659 on the marriage of the Infanta Maria Teresa with Louis XIV, the French king renounced all claims to the Spanish throne for his descendants, but the obligations undertaken by Spain were never completely carried out; the treaty became a dead letter, and during the next century Spain and Europe were to be distracted with dynastic wars. Philip left only one legitimate son, *Charles II* (1665-1700), who succeeded at the age of four. The eleven years of minority were disturbed by the conflict between the Regent Mariana of Austria and the king's half-brother Don John. Mariana, swayed by her confessor Nithard and her favourite Valenzuela, soon disgusted the nobility and Don John was finally able to remove the king from the evil influence of his mother.

Charles's first wife was Marie-Louise of Orleans (d. 1689) and there was bitter rivalry between the French and Austrian faction at the court. When the king married Maria of Neuberg in 1689 it seemed likely that the Austrian cause would triumph, but through the ability of De Harcourt, the French ambassador, Charles was persuaded to bequeath his throne to Philip, Duke of Anjou, grandson of Louis XIV and the Infanta Maria Teresa (see above). During this reign Spain lost the Franche-Comté and Artois.

THE HOUSE OF BOURBON

With the accession of the Bourbons in 1700 there began a century during which Spain was to be dragged into nearly all the political conflicts of Europe. *Philip V* (1700-46) entered Madrid in 1701 without opposition, but the *War of the Spanish Succession* immediately broke out. The Archduke Charles of Austria invaded Spain, and the war was carried on with varying fortunes until the death of

the emperor in 1711. Gibraltar fell into the hands of the English in 1704. At the Peace of Utrecht (1713) Philip was recognized by the Powers as King of Spain. French methods and institutions were introduced into Spain and during the reigns of Philip V, Ferdinand VI, and Charles III many reforms were carried out. Under *Charles III* (1759-88) the country enjoyed a period of prosperity. Considerable improvements in the administration were made by a succession of able ministers: Alberoni, Ensenada, Patiño, and Floridablanca.

By the family compact with the Bourbons of France in 1762 Spain entered into a close alliance with her neighbour, and was drawn into intermittent war with England. At the Peace of Versailles (1783) Spain recovered Minorca and Florida. In 1788 *Charles IV* (1788-1808) succeeded to the throne. Spain soon came into conflict with the revolution in France. Charles and his minister, Manuel de Godoy, who had risen to power through the Queen's favour, were unable to save Louis XVI. Godoy, entitled 'Prince of the Peace,' after his negotiation of the Peace of Basle with France in 1795, was no match for Napoleon and by degrees Spain was drawn into the Napoleonic schemes. In 1805 the Spanish fleet was shattered at Trafalgar by Nelson. Popular indignation led to the overthrow of Godoy at Aranjuez (1808), which was followed by the abdication of Charles IV. Napoleon, who had long had designs on Spain, decoyed the royal family to France and sent Murat to Madrid, where, on May 2nd, 1808 ('el Dos de Mayo'), a popular rising under the Captains Velarde and Daoiz was suppressed with the utmost severity. Napoleon's next step was to place his brother, *Joseph Bonaparte*, on the Spanish throne (1808). The Spaniards, forming a provisional government of their own, organized resistance everywhere, and the War of Independence or Peninsular War began. As Joseph was unable to maintain his position Napoleon invaded Spain in person and restored his brother to the throne. The Spaniards carried on a successful guerrilla warfare, and with the aid of the British under Wellington the French were expelled from the country in 1814. The famous battles of the campaign were those at Coruña (1809), Talavera (1809), Albuera (1811), Salamanca (1812), Vitoria (1813), and, finally, Toulouse (1814). The stubborn sieges of Zaragoza (1808 and 1809) and Gerona (1809) are memorable for the extraordinary tenacity of the Spanish defenders. Later sieges were those of Cadiz (1810-12), Badajoz (1811 and 1812), Valencia (1812), and Ciudad Rodrigo (1812). During the confusion of the Peninsular War the Spanish American colonies began to assert their independence and one by one detached themselves from Spain. In 1814 *Ferdinand VII* (1808-33) was restored to the throne, and until his death in 1833 Spain suffered under a most repressive government.

In 1812 the Cortes at Cadiz had enacted a constitution for a limited monarchical government, but this was repudiated by Ferdinand VII who persecuted the liberals. A revolt broke out in 1820 under General Riego and there followed a liberal government until 1823 when Ferdinand was restored to power by the armed intervention of the French under the Duke of Angoulême. After Ferdinand died Spain was distracted for a number of years by civil war. *Don Carlos*, the king's brother, basing his claim to the throne on the Salic Law, contested the rights of his niece *Isabella II* (1833-68), then a child under the regency of her mother *Christina*. Don Carlos was supported by the extreme Church party, the reactionaries, and the Basques, whereas Christina could rely on the liberals and the army. For some time the issue seemed doubtful. The Carlists possessed good generals in Cabrera and Zumalacárregui. On the death of the latter in 1835 the Christiano generals Espartero and Narváez were able to bring the *First Carlist War* to a successful close and the Treaty of Vergara was signed in 1839. Christina resigned the regency in 1840 and for three years the country was under the dictatorship of Baldomero Espartero. In 1843 Isabella II was declared of age, and the remainder of her reign was a period of great confusion and numerous constitutional experiments. The conservative policy of Narváez was followed by the liberal regime of O'Donnell. The government, being at the mercy of any pronunciamiento, was unstable and popular dissatisfaction increased. The unfortunate rule of Isabella came to an end in 1868 when Prim and other liberal generals raised a rebellion in the South, and the Queen was forced to abdicate. After a brief interregnum *Amadeus of Savoy* (1871-73) was invited to the throne, but he was unpopular, and after a reign of three years he abdicated. For a short period Spain tried the experiment of a *Republic* (1873-75), but anarchy in the south made it impossible for the successive presidents, Pi y Margall, Salmerón and Castelar, to carry their theories into practice. Castelar, obliged to sacrifice his principles, resigned. General Serrano was brought into power by the armed force of General Pavia. Meanwhile the *Second Carlist War* had broken out in the north, and Serrano, satisfying neither monarchists nor republicans, was put aside by Martínez Campos, who, by the pronunciamiento at Sagunto in 1874, restored the Bourbon dynasty in the person of *Alfonso XII* (1874-85), the eldest son of Isabella. In 1876 a new constitution was formed, establishing a limited monarchy with the power vested in two chambers. Alfonso XII died in 1885, leaving the country under the regency of *Maria Christina* until the posthumous heir should come of age. During the regency there was a period of calm under the alternating governments of the conserva-

tives under Cánovas del Castillo and the radicals under Sagasta. In 1898 as a result of the war with the United States of America, Cuba, the Philippines, and Porto Rico were lost to Spain. *Alfonso XIII* was declared of age in 1902, and the alternate system of parties continued with the conservative ministries of Silvela, Maura, and Dato, and the radical ministries of Canalejas and Count Romanones. Spain remained neutral during the European War of 1914-18. In 1921 an insurrection broke out under Abd-el-Krim in the Rif, a Spanish protectorate established in 1906. This difficult campaign was brought to a successful issue in conjunction with the French in 1926. On the 13th September, 1923, the existing government was overthrown and *General Primo de Rivera* (Marquis of Estella; d. 1930) established a military directory.

RULERS OF SPAIN

The *Carthaginian* domination in Spain endured c. 240-200 B.C.; the *Roman* domination c. 200 B.C.—414 A.D.; the *Visigothic* domination c. 414-711. The *Moors*, invading Spain in 711, lost their last possession there in 1492.

Kings of Asturias and Leon

718-737	PELAYO	930-950	RAMIRO II
737-739	FAVILA	950-955	ORDOÑO III
739-757	ALONSO I	955-967	SANCHO I
757-768	FRUELA I	967-982	RAMIRO III
768-774	AURELIO	982-999	BERMUDO II
774-783	SIL	999-1027	ALONSO V
783-788	MAUREGATO	1027-1037	BERMUDO III
788-791	BERMUDO I	1037-1065	FERDINAND I
791-842	ALONSO II	1065-1109	ALONSO VI
842-850	RAMIRO I	1109-1126	URRACA
850-866	ORDOÑO I	1126-1157	ALONSO VII
866-910	ALONSO III	1157-1188	FERDINAND II
910-914	GARCÍA	1188-1230	ALONSO IX
914-923	ORDOÑO II	1230	ST. FERDINAND III
923-925	FRUELA II		Leon united with Castile.
925-930	ALONSO IV		

Kings of Aragon

1035-1065	RAMIRO I (son of Sancho the Great of Castile)	1276-1285	PEDRO III
1065-1094	SANCHO I	1285-1291	ALFONSO III
1094-1104	PEDRO I	1291-1327	JAIME II
1104-1134	ALFONSO I (el Batallador)	1327-1336	ALFONSO IV
1134-1137	RAMIRO II	1336-1387	PEDRO IV
1137-1163	PETRONILLA	1387-1395	JUAN I
1163-1196	ALFONSO II	1395-1412	MARTIN
1196-1213	PEDRO II	1412-1416	FERDINAND I
1213-1276	JAIME I (el Conquistador)	1416-1458	ALFONSO V
		1458-1479	JUAN II
		1479-1516	FERDINAND II
			Aragon united with Castile.

Kings of Castile

Counts dependent on the kings of Leon until 1027

932-970 FERNÁN GONZÁLEZ	1252-1284 ALFONSO X (el Sabio or the Wise)
970-995 GARCÍA FERNÁNDEZ	1284-1295 SANCHE IV (el Bravo)
955-1021 SANCHE GARCÉS	1295-1312 FERDINAND IV
1021-1027 GARCÍA SÁNCHEZ	1312-1350 ALFONSO XI
1027-1035 SANCHE I (the Great; also King of Navarre)	1350-1369 PEDRO (the Cruel)
1037-1065 FERDINAND I (also King of Leon).	1369-1379 HENRY II (of Trastámara)
1065-1072 SANCHE II	1379-1390 JUAN I
1072-1109 ALFONSO I (Alonso VI of Leon)	1390-1407 HENRY III
1109-1126 URRACA	1407-1454 JUAN II
1126-1157 ALFONSO II (Alonso VII of Leon)	1454-1474 HENRY IV
1157-1158 SANCHE III	1474-1504 ISABELLA I (married Ferdinand II of Aragon)
1158-1214 ALFONSO III (called Alfonso VIII)	1504-1516 JUANA LA LOCA
1214-1230 HENRY I	[1504-1506 Philip of Burgundy, Regent as PHILIP I]
1230-1252 St. FERDINAND III (under whom are united the thrones of Castile and Leon)	[1506-1516 Ferdinand of Aragon, Regent as FERDINAND V]

Kings of Spain

HOUSE OF HAPSBURG		1746-1759 FERDINAND VI
1516-1556 CHARLES I (Emperor Charles V)		1759-1788 CHARLES III
1556-1598 PHILIP II		1788-1808 CHARLES IV
1598-1621 PHILIP III		[1808-1814 JOSEPH BONAPARTE]
1621-1665 PHILIP IV		1814-1833 FERDINAND VII
1665-1701 CHARLES II		1833-1868 ISABELLA II
HOUSE OF BOURBON		[1868-1870 INTERREGNUM]
1701-1724 PHILIP V (abdicates)		[1870-1873 AMADEUS OF SAVOY]
1724-1725 LUIS I		[1873-1875 REPUBLIC]
1725-1746 PHILIP V (reinstated)		1875-1886 ALFONSO XII
		1886 ALFONSO XIII

PAINTING IN SPAIN

By H. ISHERWOOD KAY

Of the National Gallery, London

CAVE PAINTINGS.—Palæolithic man and his sometimes astonishing achievements are usually left to the archaeologist, but in the quaternary cave paintings of Altamira (Santander)—to mention only the finest and best known of those in Spain—we meet with an artist of rare quality. Fifty thousand years old, these paintings of boars in flight or bison at the charge are executed with a sweeping certainty of hand, a beauty and strength of line, have a rhythmic ease of movement, and reveal powers of observation which any modern might envy. From their qualities we may deduce, if not a prehistoric school of painting, at least a tradition of handling and design. These paintings, made known in 1906, are best studied in the admirable copies exhibited in the Archaeological Museum at Madrid. To pretend to discern even a local, let alone a national, character in these fragments, would be fantastic. They are simply tangible evidences of cultural development in extinct races, which may be enjoyed for their artistic qualities over and above their profound archaeological interest. After them, nothing remains until we come to the middle ages.

ROMANESQUE.—Spain is a young nation, and Spanish painting in the narrowest sense falls within modern times. But the land is old in human occupation, as we have seen, and the most ancient surviving relics of the Christian era date from about the period when, after centuries of turmoil and change following the overthrow of Roman government, the European claimants began to roll back the Moorish invaders and, as they won the land, became conditioned to the soil and climate. For centuries the Moors were tolerant conquerors, but in the 11th and 12th cent. successive waves of fighting Moslem reformers from Africa overwhelmed the Christian infidels and all their works, halting only at the Southern Pyrenees and in Asturias. Here, in small Mozarabic or Romanesque churches, once in the current of life and learning, now lonely and inaccessible, painted reliquaries, altar frontals, retablos, and—most recent in favour—wall paintings began to be rediscovered a generation ago. The movable objects were soon dispersed, mostly among private collections. A few found their way into the Barcelona Museum, whither also were recently transferred to specially

shaped walls a representative group of 11th and 12th cent. Romanesque mural decorations from ten Catalonian churches, some in the higher, some in the Léridan Pyrenees. This traditional mural art was an expression of faith, not of race or individual genius, and was designed by the Church to instil awe and reverence into her congregations. In rich Byzantium and Italy the desirable splendour of effect was secured by the use of mosaic; in the Peninsula, for lack of money and Greek craftsmen, paint was used instead. The results are a very passable counterfeit in translucent pigment on white gesso of the surface lustre and vivid shot colours of Greek mosaic. Originality was unwelcome, except possibly in the matter of colour which, even allowing for the adventitious aid of time, is often exquisite; even the mosaic conventions of drawing are retained.

Catalonia was ruled by statesman-like native princes and, as a presumed outcome of her vast traffic with Italy and the Levant, the Catalonian group of paintings largely reflects the ups and downs of Byzantine and Romanesque art in Southern Italy and Sicily. Farther west, in Old Aragon, Navarre, Castile, and León, where Northern architecture, sculpture, and illumination, Frankish bishops, and even settlers came in along the famous pilgrims' road to Compostela—the 'French highway' as it is called in Spain—the more representative work bears a Gallic imprint; as for example the León vault-paintings in San Isidoro, and the more naturalistic, human, and singularly charming illustrations of hunting clerics, crusaders, and peasants which compose the story of St. Michael in San Miguel Barluenga in Old Aragon.

ALTAR FRONTS conform likewise to international standards and are even more imitative in intention and character. Built of wooden panels, they are moulded in stucco or gesso in low relief and approximate as closely as paint and gold and silver leaf could make them to certain altar fronts executed for a few wealthy sees by Limoges jewellers in solid gold, enamel, and precious stones; which miracles of skill and expense became the wonder of the mediæval world, only to fall in the course of centuries into the spoiler's melting pot. Their painted substitutes, which almost alone survive, are built all upon one plan. Christ in Majesty or the Virgin Enthroned, within a mandorla, occupies the centre, while rows of apostles or saints in niches, or scenes from religious legends, are arranged in upper and lower registers to right and left.

RETABLES.—Altar fronts gave place to retables, which came into being in this way. The early altars were stout wooden boxes with a crucifix on top at the back. In time the crucifix was lifted higher upon a painted panel; the panel became a diptych, then

a triptych, and grew until in the later 14th cent. the Spanish retable proper had been evolved, rambling and asymmetrical, and occupying the entire eastern end of the church.

Spanish mediæval art has only recently come into the limelight. We know almost nothing about the early executants; whence they hailed, what was their status—monastic, clerical, or lay. Right up to the middle of the 15th cent., in fact, half the extant work remains anonymous, despite the labours of Catalan and Castilian scholars, who have rescued scores of painters from oblivion. But by 1257, when Jaime I of Aragon included four members of the Armourers' and Painters' Brotherhood in his Council of One Hundred of Barcelona, we have clear evidence that painting was a recognized calling; furthermore, in signing his wall paintings in Salamanca Cathedral in 1262, Antón Sánchez of Segovia proved the existence of local talent and gave a plain indication of his personal pride and prestige in the capacity of painter.

Before exploring the new era we must take our political bearings. Catholic Spain from the time of Charlemagne's crusade to the conquest of Granada in 1492 was engaged in dislodging the Moors. But serious fighting was intermittent, and meanwhile Mozarabic workmen were employed in and on Christian buildings, civil and ecclesiastical, throughout the Peninsula: in the applied arts Arabian influence is everywhere manifest. Indeed, Arab merchants, manufacturers, and craftsmen became such an integral part of the body politic that when in 1609 half a million Moriscos were ruthlessly banished their going struck a deadly blow at Spanish industry and commerce. Nevertheless, Moorish influences in pictorial art are limited to the architecture of backgrounds, or to decorative borders—often very lovely—for the simple reason that the portrayal of any living thing is forbidden by the Koran. When Moslems wanted pictures Christians supplied them.

The artistic impulse spread south in the wake of victorious Catholicism, visiting the great capitals in turn, raising schools, and passing on with the shifting of commercial control and wealth. Roughly speaking, the Valencian school branches from and outlasts the Catalan, to pass away as the school of Seville rises. Then, when all the Spains have been united under a central government, with a single court, Madrid becomes the focus of activity and the seat of patronage. If Salamanca, Ávila, Toledo, and Granada are omitted from such a brief summary, it is because the relative importance of the various centres can be judged only by the works that have survived.

Guided by a sagacious monarchy Barcelona had already become,

by the 14th cent., the third port and mart of Christendom, and developed a rich, independent merchant class which vied with King and Church in fostering local talent; with the result that Catalan artists enjoyed almost a monopoly of work in the realm of Greater Aragon until the 15th cent. The recognized head of the CATALAN SCHOOL is **Ferrer Bassa** (active 1315-48), whose sole authentic painting lies buried from view in the Convent of Pedralbes in Barcelona. Judged from photographs his matter and style are an even blend of the art of Giotto, Simone Martini, and the Lorenzetti. But though with his frescoes the new ball is set rolling, it is interesting that their Giottesque element is not handed on, for Ferrer Bassa's successors, Jaime and Pere Serra and Luis Borassá, who may be studied in Barcelona and at Vich, derive wholly from the Sienese. Their work is delicate and flowerlike in colour, naive and rather wistful in quality, but undeniably provincial in character, and completely dominated by the bewitching, foreign, infinitely more subtle art of Simone Martini and his school. It was in their day that the newly adopted Gothic architecture put an end to wall paintings, fostering instead the towering retables which, with their gilded pilasters and pinnacles encasing innumerable panels of bright tempera and gold, seem a natural growth in such surroundings. It is difficult to trace an absolutely connected sequence in the products of the schools of Spain. The trail is frequently crossed by isolated movements, or even isolated works, bearing no obvious relation to the general line of development, except in their signs of race and date. Such for instance is a group of delightful panels, distinguished for an absence of gilding and for brilliant colour, heraldic in effect, which began to appear soon after 1400 and have been traced to Old Aragon, where they ended the monopoly enjoyed by the Catalan artists. A few of these panels survive in Catalan museums, the majority are in private possession, and so far, their authors remain anonymous. At the same time, a new Italianate phase occurred in Valencia, supposedly in the persons of *Lorenzo Zaragoza* and *Pedro Nicolau*, who are credited, the former in part, the latter wholly, with altarpieces commissioned for the monastery of Porta Coeli, and now exhibited in the Valencia Museum. Though indifferent in drawing and design, these are extremely brilliant and attractive in colour. They were inspired, we may reasonably assume, by the Florentine Gherardo Starnina, whose frescoes once decorated the walls of Valencia Cathedral.

At Barcelona and at Vich (then a centre of activity) change of outlook and a stir of individual consciousness were promoted by the importation of Brabant tapestry makers by Juan I before 1400,

ous and accomplished Cordovan who settled in Barcelona about 1490, having lived successively in Daroca, Zaragoza, and Valencia, and even he exploited the strange medium more as an adjunct to than instead of tempera, which he controlled with such finesse that, as with Alfonso, it is sometimes difficult to decide which medium he has used, or, when both are present, where temp^{ra} ends and oil begins. Examine for instance his Santo Domingo de Silos of 1474 in the Prado. The redoubtable bishop here enthroned is a worthy peer of the lordly figures in the superb retablo of San Martín at Daroca. Though now generally accepted as by Bermejo, this was formerly credited to his assistant, Martín Bernat, who, after Bermejo's departure from Zaragoza, collaborated with Miguel Junéncz in producing heavy-handed, provincial imitations of their master's designs, of which their panels in the Zaragoza Museum are typical examples.

The school of Catalonia and the trade of Barcelona sank together after Seville had been endowed with a monopoly of the new American trade, which followed the exploits of Columbus and the Conquistadores.

When we turn to CASTILE we find a similar process of foreign infiltration at work, the same remarkable capacity of assimilation in the native born, and parallel results. Two streams of culture flowed in, one from Tuscany in the train of Italian literature, the other from Flanders, with trade from Bruges, then at her zenith. We have already encountered *Starnina* in Valencia. In 1380 he was working for Juan I in Salamanca, whither he was followed in the early 15th cent. by his countryman *Nicolo Fiorentino*, whose work, consisting of an altarpiece of fifty-five panels lining an apse, and a fresco of the Last Judgment in the vault above, still exists in the cathedral. Next, in León, we find *Nicolás Francés*, a Frenchman whose partially reassembled retablo mayor in the cathedral is clearly inspired by Italian trecento models. Local painters did exist, but they are known only by their names. The first work of definitely Flemish character to be produced in Castile is in the possession of the Marquis de Santillana, for whose ancestors it was painted in 1455, by *Jorge Inglés*, an artist of uncertain nationality, despite his English-sounding name. In the cathedral altarpieces of Zamora (1467) and Salamanca and in the Triumph of the Christian Religion in the Prado (Bosch collection) by the *Gallegos* (1440-5-1507?) we meet undoubted Castilian artists completely imbued with the ideals and styles and imitating with deceptive facility the technical practices of Roger van der Weyden, Campin, and Dirk Bouts. These altarpieces are quite Flemish in handling, colour, and design, in everything but a certain involved angularity of form, and a keen and very Spanish sense of drama.

The question of the spread of the science of oil painting in Southern Europe is as vexed as it is fascinating. Every student knows that Antonello carried the knowledge from Messina to Venice in 1475 and that he probably learnt it, at least as early as 1465, from a Fleming in Italy. But few realize that contracts and paintings exist which prove that at the same date there were groups of painters familiar with oils dotted about Spain. The altarpieces of Nuno Gonçalves in Lisbon, of the Gallegos in Castile, of Bermejo in Old and New Aragon, of Juan Núñez in Seville Cathedral, and of the *Rodrigos de Osona*, father and son (active between 1464 and 1513), in Valencia cathedral and museum are works of the transition from gold and tempera and mediævalism to oils and a more sophisticated outlook. These men are far from forming a national school, single in purpose, uniform and progressive in development, but it is evident from the frequency with which some chance feature in one reappears in another that they are all in some way connected, and we may reasonably assume that the thread which strings them all together is mutual acquaintance with and enthusiasm for certain Flemish altarpieces by celebrated masters such as Roger van der Weyden and Dirk Bouts which were acquired by chapels in Spain, and to the steady importation of devotional panels of the school of Gerard David and Ysenbrandt which went on until well after 1500. The better element in the work of the Rodrigos is Flemish, but they actually took as their pattern two mediocre Umbrians who settled in Valencia in 1472 by invitation of the chapter. Henceforward the trend of Spanish artistic interests is definitely and finally towards Italy. Beginning with **Pedro Berruguete** (fl. 1477-1504) it became the fashion for Spanish artists to spend their wander-years in Italy, not always with happy results. As may be gathered from his share in the high-altarpiece of Ávila Cathedral, he studied under Justus of Ghent at Urbino and drew inspiration from Melozzo da Forlì and Signorelli. The high-altar (1506) of Valencia Cathedral by *Ferrando de los Llanos* and *Ferrando Yáñez* is a signal example of the overwhelming effect of a great tradition—in this instance that of Leonardo da Vinci and the Florentines—upon artists capable enough, but lacking in individuality and unfortified by a tradition of their own. They were succeeded by another hybrid, *Juan de Juanes* (*Vicente Juan Macip* or *Masip*; 1505-7-1579), whose altarpieces abound in the churches and museum of Valencia. *Luis* ('El Divino') *Morales* (circa 1509-80) of Estremadura, by grafting upon his sorrowful Pietàs, cast in the mould of Quinten Massys, the effeminate graces of Primaticcio, subordinated his natural capacity for religious expression to the fashionable mannerisms of the moment. In some of his small paintings of the Madonna this combination is

the vast granite walls of the Escorial, still would not trust to native talent. This neglect may have retarded progress in Castile, but, much as his unpatriotic and expensive importation of such showy representatives of the Italian mannerists as Zuccaro, Cambiaso, and Tibaldi has been deplored, it seems true to say that this importation was an episode of little permanent significance. Even the failure of 'El Mudo' (J. F. Navarrete; 1625-79) to justify to the king his title of 'Spanish Titian' cannot be wholly attributed to the noxious influence of these Italians among whom he worked; his numerous dignified and sombrely dramatic altarpieces in the Escorial Church owe their murky gloom to the theories of the Bolognese. Probably the only direct trace of their effect exists in the enormous single altarpieces of Roelas and Herrera (in Seville) who evidently took some of their ideas from the vast Italian frescoes and altarpieces at the Escorial.

The true founder of the Seville School was *Juan de las Roelas* (1558 or 60-1625), the apostle of the Venetians, Bolognese, and Romans, whose Apotheosis of St. Hermengild and Martyrdom of St. Andrew contain a considerable element of naturalism which is at variance with their eclectic idealism and which, transmitted through *Herrera the Elder* (c. 1576-1656) became the bed rock of local practice. Herrera was a rebel—a Whistler without Whistler's artistry or wit. Nothing in Seville quite accords with his reputation for audacious and crude experiments in impressionism, but some idea of their probably disturbing effect upon the younger generation may be gained from his row of huge altarpieces in the museum.

His contemporary, *Francisco Pacheco*, from copying Campana went on to help and imitate Roelas upon the altar mayor in the University. Pacheco was an oddity; scholarly, fairly open to new ideas, but unoriginal. Pious and long-lived, he became the patriarch of the school, and his house the meeting-place of writers and painters. Out of this association developed an informal academy in which young students copied engravings, painted still life, and absorbed the picaresque new literature, grim, literal, and racy, which focussed attention on popular Spanish life. One of these young students was Velázquez, to whom Pacheco, with an eye to glory, married his daughter, as he relates with engaging complacency in his 'Arte de la Pintura,' a curious blend of useful biography and rules for religious painters.

Excepting Velázquez, whose work done in his native city has long since gone elsewhere, and who is in any case a being apart, the biggest figure in the Seville School and the finest representative of Spanish religious painting is *Francisco Zurbarán* (1598-1664). His art is the embodiment of the national spirit in its moments of religious exalta-

tion and self-surrender. He moved from cloister to cloister all over Spain, illustrating saintly legends for the monks whose aspirations he shared. The dissolution of monasteries has scattered most of these works, but at least two series are still fairly complete and accessible, one devoted mainly to the life of St. Jerome, which has remained in the Convent of the saint at Guadalupe since 1639, the other depicting Carthusian legends, now removed from the Cartuja at Jerez to the Cadiz Museum. His early acquaintance with polychrome sculpture in the studio of P. D. de Villanueva strongly affected his practice, as may be seen in the Crucifixions in the Museum and in the San Pedro Nolasco series divided between Seville Cathedral and the Prado Museum, in all of which the figures and draperies resemble painted wood sculpture rather than human beings and woven stuffs. The application of Ribalta's chiaroscuro to this convention produced Zurbarán's characteristic style of composition and side lighting. He borrowed idealized types and gathered new ideas of design from Massimo Stanzioni, who exerted considerable influence in Seville and Madrid in the early seventeenth century. His most attractive and original creations are the two large canvases in the Seville Museum depicting Carthusian brothers respectively kneeling beneath the wings of the Virgin's cloak and visited in their refectory by St. Hugo. In particular the Refectory with its cool fresh colour, delicious still life painting of loaves and blue and white pottery, and benign humour is as delightful as it is unexpected and a refreshing antidote to much of the neighbouring fare. Many of his single figures, ostensibly of saints in meditation, are actually searching and candid portraits of his monkish friends: his solitary monks at prayer are more obviously creatures of his imagination. Examples of both types are numerous in Seville and Madrid, and though it is doubtful whether in their whole range there is one so large in design, so wild and ecstatic in temper as the Franciscan at Prayer in the National Gallery of London, these austere and powerful conceptions together form a group of great spiritual force and artistic achievement which is typically Spanish in feeling.

By contrast with the masculine force of Zurbarán **Bartolomé Esteban Murillo** (1617-82) is the epitome of the romantic and sentimental, the complaisant and effeminate side of Spanish nature. As we have seen, a striving after realism had been the peculiar characteristic of the Seville school and the secret of its independent existence. Murillo arrived as an anticlimax and, just when the possibilities seemed greatest, reinstated academic standards and, indirectly, Italian idealism, and introduced the romantic and picturesque note which contributed so much to his popularity.

It was his local idiom combined with this treatment—this softening of experience—this veil over reality—exercised with real painter-like authority upon the street urchins, beggars, and flower girls of Seville, both in genre and in religious compositions, that gave him an unrivalled place in public affection. Returning to Seville at the age of twenty-seven after nearly three years' hard study of Titian, Rubens, and Ribera in Madrid, his obvious and unusual skill, his pretty graceful types, no longer pseudo-classical but frankly Andalusian, and his show of matching Titian's colour schemes captured and held public fancy. A bitter theological controversy having provoked popular demonstrations in favour of the doctrine of the Immaculate Conception, Murillo, with easy conviction, took up the profitable role of 'Pintor de Concepciones' to 'La Tierra de María Santísima,' as the Sevillians called their province. His success was his undoing. Possessing little imaginative power or creative invention, his run of commissions involved him in endless repetition of well-worn themes, which he varied only to imitate a greater master, as when he took the idea for his famous La Grande in the Seville Museum from Ribera. Murillo was a scholar of Juan del Castillo, whose blackish leaden shadows, sad browns, cold lights, and smooth hard modelling are the basis of Murillo's early style. This is termed '*el estilo frío*' (the cold style) and is best represented by the Madonna of the Mercenaries in Seville and the Vision of St. Francis in San Fernando in Madrid. The 'warm' style ('*estilo calido*') of his middle period and its combination with strong chiaroscuro are the outcome of his stay in Madrid, which developed his great natural aptitude almost out of recognition. The Franciscan series, completed in 1616, with which he first made his name, has been widely dispersed. In its dry, hard, and linear treatment it resembles earlier work, but the Vision of St. Anthony in Seville Cathedral and the Education of the Virgin and Annunciation in the Prado may be cited as typical examples of the new phase. Away from his great exemplars his modelling in time grew softer, less firm and round, his strong silhouettes became blurred, and a warm romantic glow invaded his backgrounds, leading up to his third or 'vaporous' style, in which the glow suffuses every part, spreading even to the figures and enveloping colour and form in its yellow cloud. The huge Dream of a Patrician of 1656, in the Prado, shows the beginning of this, and is his nearest approach to the splendour of the Venetians. The '*estilo vaporoso*' of his last period came fully into being in the famous cycle executed c. 1671 for the church of the Caridad Hospital. In the six canvases which remain there the all-pervading yellow of the 'warm' style survives, but under a smoky tone of

grey which envelops everything, the light and the figures, indoors or out, in a vaporous haze.

Chief of those who reacted wholesale to the Italians in Murillo's day was his contemporary, *D. Juan de Valdés Leal* (1630-91), who fills an entire suite of rooms in the Seville Museum. He grafted Murillo's 'estilo vaporoso' upon a technical method derived from the Venetians, of which the most prominent and unpleasant feature—common to a great many Andalusians—is the tricky use of a hot red ground. This for modelling shadows is made to serve untouched, and for the half tones is smeared with transparent grey and has now forced its way to the surface. The St. Ignatius taking to the Cloister (Seville Museum) is an illustration of the defect of this method and of Valdés Leal's inequalities of handling and design. The main figures are modelled solidly and well and their costumes fluently rendered with a brush well charged with colour. Not only is all the rest perfunctory, however, and its texture too varied and flimsy, but it is painted in the vaporous manner, in a different key that is to the main group—a pictorial inconsistency of which Murillo would never have been guilty.

The school ended with *Esteban Márquez*, a heavy-handed, academic imitator of Murillo's late works, and *Clemente Torres*, who reverted to the standards and tastes of the 16th century.

Alonso Cano (1601-67), who, with his assistants composed the short-lived school of GRANADA, trained himself on the Titians, Rubenses, Van Dycks, and Riberas in the royal collections and the churches of Castile. He was a virtuoso both of sculpture and of painting. But the racial character of his polychrome statuary is totally absent from his suave, eclectic, cosmopolitan religious paintings, of which the seven vast canvases illustrating the life of the Virgin in Granada Cathedral are the most important and imposing examples. Cano's ambition seems to have been to unite the grandeur of Titian with the elegance of Van Dyck and the polish of Sassoferrato.

Many huge dull votive paintings in Seville are enlivened by admirable portraits of the donors, and Murillo is the author of a few excellent single portraits of men, but portraiture as a distinct branch did not exist outside the capital, where it was introduced on the accession of Philip II, who brought *Antonís Mor* from Flanders to be his court painter. Mor is hard to find and appreciate in England, but he is superbly represented in the Prado Gallery, where he deserves careful study both for his own sake and because he established a tradition which lasted until Velázquez. His faithful pupil *Sánchez Coello* of Valencia (c. 1531-88), who had been with him in Flanders, succeeded him as painter-in-ordinary

to Philip, who called him 'well beloved son.' *Juan Pantoja de la Cruz* studied under Coello and stepped into his shoes during the next reign. Pantoja's successor was his imitator *Bartolomé González*, who served Philip III and Philip IV. All the available works of these men hang in the Prado, and they show that as we go down in time from Mor so we descend in quality. The division between Mor and Coello is sometimes difficult to mark, so deeply imbued with his master's spirit was Coello and so well trained in the transparent Flemish technique and the Flemish tradition of drawing. After Mor's departure, however, and under the influence of the king's Venetian portraits, he considerably broadened his handling and strengthened his colour; moreover, in his authentic works he has a very individual and engaging sense of aristocratic disdain and insolent humour which is quite different from Mor's burgher gravity. Late in life he was commissioned by the king to supply altarpieces for the Escorial: the resultant *Santa Catalina* in the Prado, a dull exercise in the Italian manner, shows how uncongenial he found the task. In studying the works of Coello, Pantoja, and González it will be found difficult to separate the late works of one from the early works of the next. Coello, for instance, used to be credited with one or two early Pantojas, and it may still be doubted whether all the present ascriptions are final. Until his succession to Coello's court post Pantoja was largely employed in making copies of portraits by Titian and Mor for distribution abroad. Judging from the frequent similarity in detail which exists between his own work and that of Mor and Coello it seems possible that Pantoja was employed by them to paint court costume, whose jewelled and embroidered intricacies he rendered with an ease and accomplishment little inferior to that of Mor himself.

In painting the name of Toledo is virtually synonymous with that of *El Greco* (*Doménico Theotocopoulos*, 1541-1614), so completely does he overshadow all native artists. No stranger or more propitious conjunction than that of the time, the place, and the artist could have been ordained. The brilliant product of an entirely different culture, he penetrated completely his adopted environment, apparently finding in the burning faith, the religious ecstasies, and the tumultuous visions of the poets and philosophers of Toledo the very stuff for his Byzantine imagination to feed on. We are indebted to two Spanish scholars, Señor Cossío and Señor Borja San Román, for the few certain facts concerning this strange and vital personality, whose age, for instance, has only just been established. A Greek of Candia in Crete, where the Venetians withstood the Turkish siege from 1545 to 1569, *El Greco* received

his western training—we do not know how early—directly or indirectly from Bassano, Tintoretto, and Veronese in Venice, and Correggio in Parma. In 1570 Julio Clovio, his sponsor in Rome, called him 'a pupil of Titian.' Clovio was lodged in the Farnese Palace, which was rich in newly excavated antique sculpture and also contained designs by Michael Angelo, and El Greco, if we may judge from his Laocoön (owned in Germany), probably studied there. About 1575 he settled for life in Toledo, possibly drawn to Spain in the hope of securing lucrative employment at the Escorial. However that may be, when he did enter into competition with the established favourites, Carvajal, Sánchez Coello, and Granello, towards 1580, the unorthodox drawing and design, the startlingly vivid colour, and the tremendous vitality of his *St Maurice* and the *Theban Legion* were more than the king could tolerate, and he banished the picture to the chapter rooms, where it still hangs. Now hanging on the same wall El Greco's only other commission for the Escorial, the *Dream of Philip II* (more precisely the *Adoration of the Name of Jesus*) with its lovely ochreous red and grey colour scheme, is by comparison low in tone. The arbitrary cavern-like divisions of Heaven, Earth, and Hell recall his Byzantine origin. In Italy El Greco utilized the palatial backgrounds then in vogue, but in Spain he discarded at once everything inessential to the spirit of his theme. He expressed his emotion through colour and form, designing his figures against cold, upward-sweeping clouds which accentuate their movement and vivid gestures and give them something of that unearthly aloofness which the hieratic characters in the great mosaics of his Byzantine ancestors owe largely to their backgrounds of dazzling and unfathomable gold. His colour schemes of icy blues and greys, carnines, acid greens and yellows, and ashy whites are the complement of his form and design. His spiritual ardour sometimes led to unnatural distortions of form, but the superhuman creatures in the *Nativity in Santo Domingo el Antiguo* at Toledo, or in the great *Baptism in the Prado*, need no vindication. In his reputed masterpiece, the *Burial of Count Orgaz*, painted for the church of Santo Tomé at Toledo in 1586, every later idea, every eccentricity and interplay of form, movement, and colour is present or foreshadowed. It is especially remarkable for the famous row of hidalgos across the lower half of the composition, which reveal El Greco as a portrait painter of rare mastery and insight. The Prado contains a series of superb portraits from his hand in which he has rendered with singular authority and charm the grace, the pride, and the aloof temper of the gentlemen of Toledo.

El Greco's repetition of favourite designs at different periods

Writing towards 1638 Pacheco boasts that "when he [Velázquez] painted the equestrian portrait of the king he was honoured by a three-hour sitting, and was completely astonished at so much patience and condescension"—in a royal or noble patron, we might add. For here is the explanation of the modified style of the first period in Madrid. No longer able to build up his realistic and sculptural effects at leisure during unlimited sittings, he adopted a convention of modelling form summarily in two planes, broad and pale in the lights, narrow and brown in the shadows. Equally noteworthy is his way of using the silhouette to give grandeur to the human figure and to magnify the dignity of royalty. Though subtly veiled later on in colour and atmosphere this use of silhouette remains henceforward an underlying principle of his design. The standing portraits of the young king and his brother the Infante Don Carlos of about 1626 (Prado) admirably illustrate this.

The first Italian journey (Aug. 1629 to early 1631) marks a great advance in power and discovery. The Forge of Vulcan (Prado) and Joseph's Coat (Escorial), painted in Rome, and Christ at the Column (National Gallery, London), done a little later in Madrid, show Velázquez's very individual application of the lessons learned of Tintoretto, Remi, and Stanzioni in Venice, Rome, and Naples. These, his first essays in three dimensional design, which he finally brought to such astounding perfection in *Las Meninas*, inaugurate the great middle period, whose chief glory is the series of superb hunting and equestrian pieces, and the world-famous Surrender of Breda (*Las Lanzas*), executed between 1634 and 1640 for the Buen Retiro palace and now in the Prado.

In the London National Gallery 'Silver' Philip, of about 1632, he has evolved with instant mastery a system of painting in infinitely varied separate strokes of silvery black, brown, and tawny grey over a thin ground in order to express the gleam and elaboration, the bulk and transparency of court dress, and to give vivacity to state portraiture. Being constitutionally unable to accept ready-made formulas and outdoor Castilian scenes being called for in his commissions for the Buen Retiro, he set out to study landscape for himself, and so awoke to the magic of daylight, aerial recession, and atmospheric envelopment. To render the effect of all-enveloping light and air upon solid objects he adapted the impressionistic handling of the 'Silver' Philip, liquefying his pigment and fusing his strokes, and sweeping in foliage and hills with a fluence and feathery lightness of touch which make one think of Gainsborough at the top of his form. That is to say he blended light and air with full modelling and colour, and so set an example which the Impressionists, led by Manet and Monet,

followed two hundred years later. Nothing could be more fresh and airy than the Castilian landscapes, backed by the snow-capped Guadarramas, in which his figures move; the most brilliant of the series being the picture of the boy prince Baltasar Carlos, gravely prancing his pony.

But in *Las Lanzas* there is also a singularly touching sense of truth and beauty in the way the men—and even their horses—stand and look, a sense too of rare courtesy and nobility which raises Velázquez immeasurably above his competitors in the same field of historical illustration. It is this extra sense, this intuitive sympathy, which in conjunction with his rare insight and detachment and overpowering force and freedom of presentation, gives poignancy to his studies of the court buffoons and dwarfs, such as *Pablillos de Valladolid*, ‘*Don Juan de Austria*,’ *El Primo*, and *Sebastián de Morra*. These he portrayed one after another during his forty years at Court, partly, no doubt, for exercise before embarking on new official portraits, just as he practised on his slave, *Juan de Pareja*, before painting Pope Innocent X during his second visit to Rome (Jan. 1649 to June 1651). This masterly and ruthless delineation (*Doria Gallery*), in which purplish red is used with such telling effect, leads up to the few supreme masterpieces of the last ten years with their steadily growing emphasis on colour. As exemplified in *Las Meninas* his range and power, his subtlety and resource in this last phase can hardly be overstated. His handling is extraordinarily appropriate to the object represented, varying from the indescribable refinement of the Infanta’s head, which is of the tenderest stuff imaginable, to the vehement impressionistic modelling of the female dwarf. This picture is the very height of pictorial science, but it looks like enchantment, as though the lovely Infanta and her coaxing maids, the artist, the dozing dog, and the deep air hanging about and between them and in every corner of the lofty room had been bewitched in an instant’s stillness, to stay spellbound for ever.

Las Ilínderas was damaged by fire in 1734, but the untouched central part depicting through an archway a stone hall drenched in sunlight and hung with brilliant tapestries, and, in the opening, three tapestry sellers in sumptuous dresses with light playing round them, is a vision of incomparable radiance. Last of all, about 1660, is the enchanting portrait of the little Infanta in her coral pink and flashing silver gown. Though Velázquez left the face unfinished the whole picture is a distillation of the look and colour and spirit of the child.

Nearly all Velázquez’s full-dress portraits of the royal family were copied, sometimes more than once, for presentation to foreign

courts. These replicas, which are not always easy to distinguish from the originals, were chiefly the work of his studio assistant and son-in-law, *J. B. del Mazo* (? 1612-67)—who was also a notable copyist of Titian, Tintoretto, and Veronese—and of *J. Carreño* (1614-85). For a painter trained under the eye of Velázquez, Mazo in his original work is strangely uncertain in draughtsmanship, dull in colour, and weak in design, but his most serious defect is the faulty proportion of his figures, which are quite inadequately supported by their tapering legs and absurdly small feet. He had a pleasant feeling for landscape, deriving his interest, however, and his sombre style not from his master but from the contemporary romantic school of Salvator Rosa. Carreño shows much more enjoyment of people and of his craft and more understanding of Velázquez, whom he took as his model when he turned to professional portraiture after long practice of religious painting in the manner of Van Dyck. He caught a trace of his great exemplar's spontaneity of touch and amplitude of design, but though he achieves dignity his figures have no real volume or vitality. After succeeding Mazo as court painter he relied largely on the later portraits by Velázquez for his composition, colour, and style, merely fitting his sitters into a ready-made setting, as, for example, the Queen Mother and the young King Charles II, the numerous portraits of whom are weak and shadowy imitations of Mariana of Austria and parts of Las Meninas.

Strictly speaking Velázquez did not belong to the SCHOOL OF MADRID, which had an independent origin and existence and pursued different ends. It was a numerous and prolific school, devoted mainly to historical, allegorical, and religious painting, and was grounded upon the Prado Titians, Rubenses, and Van Dycks which were then in various royal houses—hence its conflicting aims and lack of local character. The most individual members of the school were *F. Castelo* (1602-56), *A. Pereda* (1608-78), and *J. Leonardo* (? 1616-56), whose historical decorations, executed in competition with Velázquez for the Buen Retiro, now surround the entrance of the Prado, and the religious painters *D. J. Antolínez* (1635-75) and *M. Cerezo* (1635-85), who were able draughtsmen and admirable colourists in the tradition of Van Dyck. Last of the line is *Claudio Coello* (1642-93), who is reputed to have spent seven years on his elaborate chef-d'œuvre, Charles II worshipping the 'Sagrada Forma,' the ceremonial significance of which is usually expounded to the visitors to the Escorial Sacristy with appropriate solemnity. He died of grief when superseded in the royal favour by Luca Giordano, who heralded a new foreign invasion.

Charles II was the last of the Hapsburgs. The Bourbon Philip V (1700) who built a 'Spanish Versailles' at La Granja, brought Houasse from Paris. Later came Ranc and the Van Loos. These artists and their fellows were so pampered, and their pretentious performances so exalted, that the listless native craftsmen simply aped them as paragons. And when *Anton Rafael Mengs*, a forbidding doctrinaire of Teutonic extraction, was appointed absolute dictator of art in Madrid in 1761 and for fifteen years imposed his eclectic principles upon everyone, artist and layman alike, native hopes seemed as low as the national fortunes. Then without warning came **Francisco de Goya** (1746-1828), painter and etcher, portraitist and satirist, first to be instructed in then to flout these false ideals, and in time to create an entirely novel, intensely human, racy, and vital art. His three or four hundred portraits form only a part of Goya's huge output. He was a full-blooded, bull-necked Spaniard, with an inordinate zest for life and an acquaintanceship which ranged from the beggars on the steps of San Felipe to the most fashionable beauties in the land, and he produced a countless succession of wall and ceiling decorations, easel pictures, engravings, and drawings illustrating every subject under the sun. In its entirety his work is like a panorama of an epoch, a vista of Spanish civilization in light and shadow, rich with bravery and romance and beauty, dark with folly and massacre; a sphere penetrated by his brooding imagination and dominated by his enormous vitality. If tragedy and pessimism predominate in his visions what wonder? He was perfectly the product of his age and country, seeing Spain first degraded by a corrupt monarchy and then invaded, and finding the chief source of his inspiration in the agents of national disaster, the spectacle of popular misery, and the actual forces of decay.

Although Goya is represented in England by a few superb portraits in the National Gallery and in the Bowes Museum at Barnard Castle, and to the same extent in France, Germany, and America, the glamour surrounding his name may seem perplexing to anyone who has not visited Madrid where, in the Prado, the Academy of San Fernando, the Biblioteca Nacional, and the little church of San Antonio de la Florida (now the Goya memorial) every phase of his activity is represented, with the exception of his very last portraits painted at Bordeaux.

The ceiling frescoes which Goya executed in collaboration with Bayeu in the Pilar Cathedral and churches of Zaragoza between 1772 and 1783 are interesting chiefly because they show in their design the beneficent influence of the erratic Venetian genius, Tiepolo, who came to Madrid in 1762 to decorate the royal palaces

and died there eight years later. Goya struck out a new line and secured the favour of Mengs with his working cartoons for the royal tapestry factory (1776-90). These are founded upon contemporary French work and influenced by Tiepolo, but they illustrate popular out-door life in Spain and are as remarkable for audacity and variety as for economy of method and fulness of effect. Incidentally, they saved the factory from bankruptcy.

Goya began portraiture fairly late in life. His beginnings were no augury of the brilliance of his maturity; in fact his style is based so thoroughly on that of the fashionable Mengs that his earliest portraits (privately owned) might pass for unusually weighty and thoughtful works by Mengs himself—whom undoubtedly we over-vilify in his portraiture though it would be hard to do so in anything else. Goya slowly evolved a personal style in his so-called 'grey' portraits, wherein he adopted a general scheme of grey-green, using only a few deliberately chosen colours. His first essays in this convention, such as the characteristic *Osuna Family of 1787* (Prado), are distinctly odd. His people are like flat, vaporous dolls or grey-green wraiths in a greenish haze. But soon he evolved a system of swift liquid brushwork almost like water colour, capable of rendering both the shimmer and glow of silk, the fairy transparency of lace, and the delicate modelling and sculptural beauty of a head or figure in full light against a background veiled in silvery air; permitting in short the furthest refinements of expression and the utmost force of presentiment. The most famous example of this phase is the *Francisco Bayeu of 1796* (Prado). *La Tirana of 1799* (San Fernando) with its marble reds, bronze greys, and gold is a brilliant anticipation of the great middle period.

At the age of fifty-three Goya was made first painter to the king (Charles IV). Immediately he broke out into what we may call his full court style, in which, sacrificing some delicacy, he seeks a new richness of colour and tone, a new force of characterization and modelling, consonant with his new outlook, bounding ambitions, worldly success, and heightened sense of personality. In place of delicate harmonies in grey we are now dazzled by an orgy of colour—green, blue, and crimson—cream and black and gold—applied with brush or palette knife at full strength and smacked on with breathless gusto. Here we have the beginning of the modern school of painting, with its thirst for personal expression, its determination to exploit every medium to the limits of its capacity, and its assertion of the absolute independence of the artist. Goya was ruthless and frank to the point of brutality and consciously so; he was one of the first to reject the flattery, the courtier's

graces of Van Dyck. The eccentric and formidable personalities, the dazzling and wayward beauties fostered by autocracy, and the character and dignity which tyranny bred in the enlightened few, provided endless scope for his gloating insight and mordant wit. Even with the king he never resorted to flattery, as may be guessed from the mocking, the devastating veracity of the royal portraits of which the Prado Family of Charles IV (1800) and the brilliant preparatory studies are outstanding examples. In composition and pose certain portraits of this time recall English 18th cent. masters such as Reynolds and Gainsborough, whom Goya studied in engravings; instances are the General Urrutia of 1798 and Doña Tomasa Palatox, Marquesa de Villafranca of 1804 (Prado). The full development of this middle style, and an indication also of forthcoming innovations, can be seen in the freer brushwork, heavier impasto, and thick black touches in the shadows of the bust portrait of the actor Marquex of 1807 (Prado). The grave temper and sombre colour of Goya's latest portraits are probably the outcome of the French invasion and the banishment of the Court when he was sixty-two, and of his own insecurity, which persisted even after the Bourbon restoration and led to his retiring in 1824 to Bordeaux, where he died. His José Munárriz of 1815 (1818?) in San Fernando, with its sober dignity, up-standing silhouette, and weighty impasto, is an excellent introduction to the comparatively few portraits of his old age, in which the broadly modelled planes are frequently laid in with a palette knife. His final works, painted in vibrating strokes of pure colour, are experiments in impressionism. They helped to launch the impressionist movement in France fifty years later and even give us a foretaste of Cézanne.

Two outstanding events gave each a new direction to Goya's development, namely a grave illness which struck him almost stone deaf at the age of 47 and the French invasion. Whether, as legend states, the illness actually arose out of an escapade with his famous sitter, the Duchess of Alba, is doubtful, but there is no doubt of Goya's affliction nor that it deprived him of ordinary friendly intercourse. Thus driven back on himself, Goya began the first of his famous series of etched satires, the *Caprichos*, in which he poured scorn upon an incompetent, despotic administration, a licentious nobility, and an ignorant and unprincipled priesthood, reserving his most cordial hatred for the bigotry, the blighting intolerance of the Inquisition. The personal sting, the topical allusion have faded now; to us the *Caprichos* are an enduring indictment of human folly and falsity. They are executed with a bewitching grace and subtlety of line, a marvellous command

of light and shade, and possess an incomparable delicacy and rarity of tone and texture. From his balcony in the Puerta del Sol in the centre of Madrid, in 1808, Goya was witness of a street fight which he has immortalized in a great canvas now in the Prado, and which opened his eyes to the barbarity, the inhuman cruelty of war, and inspired his grim series of etchings, the Disasters of War. They were followed by the Tauromaquia, in which he has brilliantly exploited the drama and glamour of the bull ring; then by the so-called Proverbs, in which the aim of the Caprichos is pursued without the incentive of personal animosity, but wherein began those excursions into the supernatural which reached their climax in the amazing series of mural paintings—monumental in effect, superb in design and rhythm—with which Goya elected to adorn his own house. These 'visiones fantásticas,' in which mystery, pathos, and terror are so strangely intermingled, have now been transferred to the Prado. They were painted after the horrors of the invasion and coincide with the loneliest period of Goya's life, when, his wife dead and his friends in exile, he lived in the 'Quinta del Sordo' (the Deaf Man's Villa) high over the Manzanares, beyond the Puente de Segovia.

'Aún aprendo' (ever learning)—to use his own phrase—Goya lastly took up lithography and exploited the new process as though born to its use. His four lithographs of the Bulls of Bordeaux are among the most remarkable of their kind ever produced. In rhythmic and dramatic designs they convey with astonishing power a sense of the furious movement, the mob frenzy and terror, and the saturating light and heat and dust of the arena.

Goya is as isolated a figure as Velázquez. For what they are worth, his assistants or imitators, Gómez, Zacarías Velázquez, and Alenza, may be studied in the Museo de Arte Moderno and in the back rooms of San Fernando in Madrid. *Vicente López*, a typical academician of the early 19th cent., who became court painter in the new reign, was to Spain what the fashionable Winterhalter was to the English, French, and German courts a generation later. As illustrated in the Modern Museum in Madrid art during the 19th cent. developed on the same general lines in Spain as in the rest of Europe, Paris being the chief centre of influence. Concurrently with the development of portraiture on conventional academic lines, there ensued first a pseudo-classical phase, introduced by the historical painter *José Madrazo* (1781-1859), a follower of J. L. David, and then a long period devoted to popular romantic genre. The younger *Madrazo* (Federico; 1815-94), who succeeded López as the favourite society painter, might be singled out as a competent and individual performer. For sheer pyrotechnic

brilliance *Mariano Fortuny* (1838-74) bears the palm. He was an executant of the first rank, capable of securing almost any effect he desired—his copies of Goya for instance would deceive even the elect—but though he rarely missed a decided theatrical effectiveness and spectacular display of shimmering colour, his mind was unoriginal and his virtuosity could not of itself give permanent value to his ambitious, florid, but intrinsically mediocre conceptions. Late in the century the Valencian painter *Joaquín Sorolla* (1862-1922) returned from Paris with a modified form of impressionism and achieved great popularity with his sunny marine subjects and bathing scenes.

Among the living, *Ignacio Zuloaga* (b. 1870) and *Pablo Picasso* (b. 1881) are the most accomplished of Spanish-born artists and enjoy the widest celebrity. Both are Parisian by training and in outlook and may be studied more easily abroad than in their native country. Zuloaga has exploited two distinct branches, fashionable European portraiture and Spanish peasant genre in combination with rather turbid landscape. Goya has influenced his design, El Greco the proportions and placing of his figures. In his Spanish subjects he has seized on the physical oddities, the superficial eccentricities of the peasantry, and has nearly always sought out that which is bizarre, macabre, and sensational. Picasso, although a Catalan, can hardly be called of the Spanish school, and in Spain he is represented only in private collections. With Matisse he inherited the art leadership in modern Paris from Gauguin, Cézanne, and Van Gogh; but though he is a distinguished and versatile draughtsman and composer he has not yet risen to the solid and sustained achievement of these innovators, or even evolved consistent working principles of his own. His work is redolent of Parisian ateliers. Apart from the inventive interlude during which he fathered Cubism he appears as a brilliant modern eclectic, abstracting from Gauguin and Cézanne and from his contemporaries, older and younger, the ingredients of his very witty and fantastic confections. Whatever Picasso may yet do his eclecticism is still another instance of that assimilative and protean faculty which, apart from Velázquez and Goya, has been a dominant characteristic of Spanish painters in every age.

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ARCHITECTURE IN SPAIN

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By BERNARD BEVAN

Nearly all the nations of Europe and many from the Orient have combined in the evolution of Spanish architecture. The chequered history of her art is the most complicated in all Europe, and indeed, in several ways Spain is not so much a country as a continent. While the storks of the chilly North cling obstinately to the chimneys of the Escorial, the narrow, winding streets of Toledo, the cave villages of the Sierra de Guadix, and the sun-scorched, flat-roofed mud-houses of the South, are purely African. Spain has been not only at conflict with, but conquered by, the Orient, and though overrun by Greeks, Phœnicians, Romans, Visigoths, and Frenchmen, the impress of the Moor is still the most significant feature in the land. During the middle ages Spain, like the America of to-day, was the Mecca of enterprising immigrants skilled in various trades, who, working independently in the Spanish desert, founded little oases of foreign culture. Transport difficulties, and above all the proverbial Spanish conservatism, account for the continued overlapping of styles. While Romanesque churches were erected in one place, fully developed Gothic appeared in another. The ambulatory of Segovia cathedral was completed long after the Escorial was begun. Though Flemings, Italians, French, Germans, and Moors jostled each other in the race to supply Spain with what she most lacked—creative genius and imagination—it is unfair to claim her as a mere treasure-house of exotic art, for though borrowing extensively from abroad Spain managed to acclimatize even North German works to her Southern atmosphere and to infuse into them ideas of sumptuousness all her own. No one standing in the cathedrals of Toledo (which is French) or Burgos (which is Franco-German) could imagine he was anywhere but in Spain, while Spanish Renaissance has little resemblance to its prototype in Italy. Grand and well-suited to her temperament as are the Romanesque and Gothic cathedrals, certain styles confined to Spain claim particular attention. First in date is the Visigothic, a curious off-shoot of the Byzantine, and second are the works of the minority populations—the Christians ruled by the Moors (Mozárabes) and the Moors ruled by the Christians (Mudéjares). The thoroughly national Plateresque and Churrigueresque styles are likewise of the greatest interest, while Moorish art is nowhere better studied in the world.

PRE-HISTORIC, ROMAN, VISIGOTHIC, AND MOZARABIC ARCHITECTURE

PREHISTORIC. While the most remarkable examples of prehistoric art pertain more to the realm of painting than to architecture, it will suffice to note that a fair number of ancient monuments, menhirs, dolmens, and cromlechs are to be found in Galicia, Estremadura, and Catalonia, while on the island of Minorca alone are some 200 talayots, somewhat resembling the nuraghi of Sardinia. Andalusia, too, can boast of its gigantic and celebrated dolmen, the Cueva de Menga at Antequera, as well as the cromlech of Dilar near Granada.

ROMAN. But the history of architecture, properly speaking, does not begin till Roman days, though the Cossetanians, an Iberian, megalithic tribe, are remembered for their Cyclopean walls of colossal unhewn stone at Tarragona, and the Greeks, to whom the Pillars of Hercules spelt the end of the world, have left vestiges of a colony at Ampurias. In comparison with the earlier civilizations the Romans are well represented, although their remains are scarce considering the importance and duration of their dominion, which, beginning with the expulsion of the Carthaginians in 205 B.C., lasted till early in the 5th cent., producing such famous men as Seneca, Martial, Quintilian, Hadrian, Trajan, and Marcus Aurelius. The most perfectly preserved of Roman buildings are those for which succeeding ages found a use. Temples and theatres fell into ruin, but engineering works were constantly repaired and some still serve their original purpose. One of these, the aqueduct of Segovia (of grey granite without cement), admirably restored under the great Queen Isabella by a monk whose pay was the woodwork of the scaffolding, is, with the possible exception of the Pont du Gard near Nîmes, the finest in the world. Other aqueducts, scarcely less imposing, remain at Tarragona and at Mérida. Mérida, the ancient capital of Lusitania, founded by veteran soldiers of Augustus, is a complete Roman city, where survive a theatre, an amphitheatre, a triumphal arch, the huge bridge of Augustus half a mile long, two aqueducts, an artificial reservoir, the Lago de Proserpina, and finally temples of Diana and Mars. Philip II spent a fortnight in examining the remains. Amphitheatres or theatres, chiefly in a poor state of preservation, are seen at Itálica, Tarragona, Clunia (Coruña del Conde), and Ronda, but the best is at Sagunto, remembered for its terrible siege and ineffectual resistance to Hannibal in 219 B.C. Here are many other Roman vestiges and the town has but lately changed its name from Murviedro ('old walls'). City walls remain at Tarragona and at Lugo (where there are also *thermae*), a bridge at Martorell, and other works at Barcelona, Valencia, and Vich (a

little temple), while a grand six-arched bridge (A.D. 105) spans the Tagus near Alcántara. Of triumphal arches few are left. The Arco de Bará near Tarragona is of the type of the Arch of Titus, while the arch at Medinaceli, of Imperial times, has three openings. Mausoleums of various dates exist at Tarragona (falsely ascribed to Scipio), Fabara near Caspe, and Sádaba. There is nothing to distinguish Roman buildings in Spain from Roman buildings in any other country, and it is with greater interest that we come to the dark ages when the Peninsula was overrun by the Vandals, the Suevi, and finally the Visigoths.

VISIGOTHIC. The Visigoths, whose dominion extended on both sides of the Pyrenees, were the pretended allies of Rome and imbued with many of her principles, while their close connection with the East brought to Spain direct Byzantine influences. Traffic in small objects, particularly ivories, consular diptychs, etc., had an important effect upon Visigothic decoration, but their constructional ideas were based largely upon the Byzantine, which had travelled from Persia and Syria along the N. coast of Africa, at this time Christian (Arian). This explains the close similarity between the Visigothic and earliest Moorish buildings in Spain, for both were derived from the vaulted palaces of the Sassanid kings, which became first churches and then mosques. Very few Visigothic buildings can be traced with certainty to pre-Moslem times, excepting the little churches of Santa Comba de Bande, San Pedro de la Nave, and the late 9th cent. San Juan de Baños which contains portions erected in 661 by King Recceswinth, donor of one of the celebrated votive crowns of Guarrazar, now in the Musée de Cluny and the Royal Armoury at Madrid. It is not until the 8th cent. that we are upon sure ground. Nearly all Spain was then in Moslem hands but, hidden remotely away in the Asturias and shielded from the invaders by the high Cantabrian mountains, the Visigoths reorganized their forces and eventually, at the end of the century, set up the kingdom of León. Behind this mountain barrier we find a little group of pre-Romanesque churches, of the highest interest, a distant outpost of Byzantine art. At Oviedo stands Alouso II's Cámara Santa, a reliquary chapel still containing many treasures, and in a N. suburb is San Julián de los Prados, a Latin-Oriental basilica with jasper columns, debased Corinthian capitals, and fluted buttresses. Near by is San Miguel de Lino, built by Ramiro I (842-50) on the plan of a Syrian prætorium, with ajimez windows like those of the mosque of Damascus and door-jambs copied from consular diptychs. Upon the same hill is Santa María de Naranco, once Ramiro's palace and surrounded by a garden, while between Oviedo and León is Santa Cristina de Lena, with a raised chanc

and a perfectly preserved iconostasis. Finally, in the neighbourhood of Villaviciosa are three Latin-Oriental basilicas, San Salvador de Valdedios (893), San Salvador de Priesca, and San Adrián.

MOZARABIC. Of pre-Romanesque buildings in Catalonia should be noticed San Miguel de Tarrasa and two Benedictine abbey churches at Barcelona, San Pedro de las Puellas and San Pablo del Campo, the latter with lobed arches in its cloister, influenced by Moorish art or possibly by the Mozárabes who, not deprived of their faith, built their own churches, copying many features from the mosques around them. Amongst these Mozarabic churches may be mentioned San Cebrián de Mazote, Santa Maria de Bamba, and Santa María de Lebeña, but the most important is San Miguel de Escalada, consecrated in 913 by monks expelled from Cordova, for in the 10th cent. the Christians were treated more harshly by the Moslems, and many sought refuge in the north. At San Miguel the horse-shoe arch is used practically to the exclusion of all other forms and even for the plan of the three apses. The church possesses also perhaps the earliest lateral porch, a kind of arcaded loggia, along the whole length of the S. side, a feature which became essentially Spanish and was used both in Romanesque and Gothic times.

ROMANESQUE ARCHITECTURE

CLUNIAC INFLUENCE. Just when Spain was beginning to evolve an architectural style of her own an irresistible flood of trans-Pyrenean influence burst over the country. Although Moors and Christians fraternized in later times the first onrush left little leisure for church building. French adventurers, eager to share in the spoil, introduced the monks of Cluny, who speedily monopolized the Spanish church, and eventually, after Alonso VI's (of León) confessor had become primate, most of the sees. To these, the 'Black Friars,' Spain owes the importation of Romanesque, not only in its Burgundian form, but in the variations of Auvergne, Anjou, Aquitaine, and Poitou, which they had adopted for their widely distributed monasteries. Apart from these several styles Spain bore the impress of other foreign influences, often shown in one church to a bewildering degree. The Old Cathedral in Salamanca is a Latin basilica with a Byzantine cupola, a Mohammedan lantern, and capitals of North German type, while San Juan de Duero, at Soria, contains Persian-Auvergnat dome-covered altars with griffin-headed capitals. St. James of Compostela, the grandest Romanesque building in the Peninsula, is the earliest and most uniform example of Cluniac (Angevin) influence. Over 300 ft. long, barrel-vaulted throughout, with aisled transepts each of six bays and galleried triforia, it was begun in 1075 and completed

113 years later. In many ways identical with its contemporary St. Sernin of Toulouse, it is not a copy. Both are of Limousin-Auvergnat descent, though the stilted arches of St. James reveal an Eastern touch. The 'Gloria,' one of the noblest porches in Europe, was built from the donations of the pilgrims (chiefly foreigners) with whom Santiago ranked with Rome or Jerusalem; no palmer was complete without his "Shelles of Galice," as Piers Plowman called them. Souvenirs of the pilgrimage, amulets, and figures of jet manufactured here, may still be seen in the Instituto Valencia de Don Juan at Madrid. The neighbouring cathedrals of Lugo, Orense, and T  y are purely Spanish derivatives of Compostela, while San Isidoro at Le  n, attached to Alonso VI's Pantheon, owes its portal to the sculptors of the Puerta des las Plater  as. Toulousan influence (St. Bertrand de Comminges) is shown particularly in such cloisters as San Juan de la Pe  a, and San Pedro el Viejo at Huesca (over-restored). Foreign predominance was continued by Alonso's son-in-law, Raymond of Burgundy, who brought with him architects and builders. San Vicente, at   vila, with portals resembling V  zelay and Avallon, is purely Burgundian, though with the Spanish feature of a lateral porch (comp. p. lxxv), adopted also at San Mill  n and San Esteban at Segovia. At Segovia should be noticed also the 12-sided Templar church, La Vera Cruz (1208), which, like the octagonal church at Bunat  , was modelled on the Dome of the Rock at Jerusalem. The fa  ade of Santo Domingo at Soria, the porch of Sanguesa (Navaire), and the interior of San Mart  n of Fr  nista are as Poitevin as Notre Dame la Grande and St-Hilaire at Poitiers, but the 700 Romanesque churches of Spain present innumerable foreign traits and their beauty cannot be analysed away. The churches of Estella, Sep  lveda, San Juan de Rabanera, and Santa Cruz de Casta  eda, and the portals of Estibaliz (  lava) and San Salvador de Leyre are outstanding examples.

The Spaniards made little attempt to experiment or improve upon the work of the French intruders, hence they made no constructional discoveries. Romanesque art in Spain was stationary. Later buildings of this epoch combine both Romanesque and Gothic but, unlike the contemporary churches abroad, are in no sense Transitional. There were no progressive schools as in France; merely groups linked topographically or through monasteries of the same rule. As soon as the force of a French wave of influence subsided and there was a chance for national development a fresh wave swept in, drowning any original ideas the Spaniards may have had. Moreover, each wave brought a new style fully developed, for the French thought and acted quicker than the Spaniards.

Indeed, so conservative were the Spaniards that instead of profiting by these discoveries they clung steadfastly to their old traditions. Sigüenza and Zamora, for example, in which the pointed arch is used, preserve all the ponderous solidity of the earliest Romanesque buildings. Windows remain small, though partly for climatic reasons, for in a land of dazzling sunlight there was no incentive to erect churches of glass as in the north. Flat roofs also (possible only with so low a rainfall) did away with the necessity for a triforium. The round arch lingered: a round-headed portal at Valencia is dated 1262 and another (of Limousin type) at Agramunt 1283, i.e. 33 years after León, the Spanish Amiens, had been begun. However, between the French architectural invasions there was just time for Spain to produce in the far west a remarkable family of cathedrals: Salamanca (Old Cathedral), Toro, Zamora, and Ciudad Rodrigo; and here they introduced those lantern domes that were to be the glory of Spain for four centuries. The finest is the so-called Torre del Gallo at Salamanca, but those of Toro and Zamora are scarcely less magnificent. The idea was borrowed either from Cordova, from Périgueux, or from a dome erected in 1051 at Santo Domingo de Silos, which was strongly influenced by the work at Monte Cassino due to architects from Constantinople. Silos was a Cluniac foundation of the utmost importance and still possesses perhaps the finest Romanesque cloister (11th cent.) in Spain.

CATALONIA. The Catalan cloisters of Gerona cathedral, San Pedro de Galligans, San Cugat del Vallés, and Elne (over the border) are derived from those in Provence-Languedoc, but belfries are often of the Como variety, while Lombard blind arcades (replacing corbels) are common, as at Seo de Urgel and at the five-aisled abbey church of Ripoll. This, begun in 1017 but lately rebuilt, is celebrated for its 12th cent. portal, one of the richest works of all Romanesque art and, with its horizontal bands of sculpture, obviously connected with Lombardy (comp. Pavia or San Zeno at Verona).

MILITARY ARCHITECTURE. Romanesque military architecture is represented in Spain by a monument elsewhere unrivalled. The enceintes of Carcassonne, Aigues Mortes, Avignon, and Nuremberg have been restored out of all recognition, but Ávila, resembling the city of an illuminated manuscript, is still girt with battlemented walls in perfect preservation, $1\frac{1}{2}$ m. round, strengthened with nine gates and eighty-six towers, semi-circular and solid throughout, and all dating from the last decade of the 11th century. Unique is the apse of the cathedral, which, projecting far beyond the curtain wall, forms a gigantic drum tower, with its 'chemin-de-

ronde' carried round on machicolations and its small windows pierced through the buttresses. At Astorga, Lugo, and León are other Romanesque city-walls, distinguished by their boldly projecting towers, a Spanish characteristic, while the ramparts of Madrigal de las Altas Torres (Ávila) form an exact circle 702 yards in diameter. The fortified monastery of Loarre (Huesca) is of the 11th and 12th centuries.

CISTERCIAN INFLUENCE. On the decline of the Black Friars of Cluny church architecture was monopolized by the White Friars of Cîteaux. In fact even before the arrival of the Cistercians in Spain (at Moreruela, c. 1150) the cloisters at Tarragona had been copied from their abbey of Fontfroide near Narbonne, and before the close of the century they had a complete hold on the country. In Castile they founded at Burgos the abbey of Las Huelgas for ladies of noble birth, in Aragon Veruela, in Navarre La Oliva and Fitero, and in Catalonia the huge fortified monasteries of Poblet and Santas Creus; while their influence is plainly visible in the cathedrals of Tarragona, Sigüenza, and Lérida. But above all it was the Cistercians who about 1160, some 45 years after its inception in the Ile de France, introduced Gothic. Veruela (Burgundian), Poblet, and Santas Creus are chiefly Romanesque, though the last has already the typical Cistercian T-shaped plan, a long nave, short choir, and square east end. La Oliva and Fitero, frankly Gothic, but with Romanesque survivals, are the forerunners of such churches as Burgo de Osma, Tudela, Támara, Palazuelos, and Villasirga. Pure Gothic are all the later conventual buildings of Poblet, including the novices' dormitory and the fountain projecting into the cloister-garth, a Cistercian feature developed by the Hieronymites at Guadalupe into an elaborate pavilion ('la Glorieta').

MOORISH ARCHITECTURE

Islamic or Moslem Art, which includes Syrian-Egyptian, Persian, Ottoman, Indian, and Moroccan or Maghribian, contains as many subdivisions as Christian art, but to two only of these belong the so-called Moorish buildings in Spain: Cordova to the Syrian-Egyptian and the Alhambra to that of the Maghreb or 'Land of the Setting Sun.' The invaders of the early 8th cent., a mixed force of Berbers and Arabs, once they had changed their marauding raids to principles of conquest, settled down to enjoy the land of their adoption and speedily absorbed all that was best from the arts of the defeated. Their knowledge of medicine and mathematics was proverbial and by the 10th cent. they had founded 17 universities. In practical science, too, they were unsurpassed.

With their vast irrigation schemes, their aqueducts like that at Algeciras, they converted Spain from a desert to a garden. Well-known likewise is their tolerance towards the Christians, who were allowed to keep half their cathedral at Cordova. When finally the Moslems took over the other half they paid 100,000 dinars for the re-building of churches in that city, and, so close a connection existing between victor and vanquished (the sermons were preached in Arabic), it is not surprising that each borrowed from the other in architectural matters.

ART OF THE CALIPHATE. The fundamental elements of both Visigothic and early Moorish art were in construction Roman-Byzantine and in decoration Persian. The Christians, however, lacked decorative taste and the Moors constructive ability. Portions of older buildings, Roman columns, capitals, and milestones were borrowed wholesale for the great mosque of Cordova begun by Abderrahman in 786, which, with the exception of some sculptured fragments in the museum at Mérida, is the earliest Moorish monument in the land. Cordova was the centre of the new Caliphate, dividing with the older power at Baghdad the control of the Mahommedan world. The foundation of the new mosque, which in style is chiefly derived from Damascus and Kairwân in Tunisia, was a deliberate attempt to fix the centre of Islam in the West, hence the gigantic scale of the work, which covers an area greater than any Christian church. A mosque is not erected to the glory of God. It has no mystic significance or aspiration like the mediæval cathedral, but is merely a shelter for the worshippers, with a courtyard for ablution. In plan, therefore, it is not so confused as a church. The Mezquita at Cordova (now a Christian cathedral) is but an enclosed square, originally with a flat roof supported on arcades. At one end, that nearest Mecca, is the sacred prayer recess or *mibrâb*. It is upon this that the most sumptuous decoration was lavished, including a monolithic marble vault and mosaics sent by the Emperor Leo from Constantinople. The mosque was begun but 54 years after the Moors had reached their northernmost point at Tours. Their art, still virile and strong, is characterized by the use of multifoil and interlacing arches while the horseshoe arch is repeated some 1400 times. Contemporary with its completion (987) are two little mosques in Toledo, Las Tornerías and Santo Cristo de la Luz (a masterpiece), and the Casa Font y Roig at Palma in Majorca. The multifoil arch can be traced back to before 600 A.D. at Gandhâra and is seen in Kashmir, Mesopotamia, Tunisia, and finally in Spain at Madrid in stucco portions removed from the Aljaferia (1039-81; now a barrack) at Zaragoza.

THE HORSESHOE ARCH. The problem of the horseshoe arch in Spain is the bugbear of archæologists; but here let it be definitely stated that the Moors did not bring the horseshoe to Spain, for it is found not only in the Asturian churches but also in Roman tombstones in the museum at León. It is interesting to note that it appears for the last time on the façade (1514-49) of this museum, formerly the convent of San Marcos. Nevertheless it was the Moors who made the greatest use of the horseshoe and it is pre-eminently theirs. No doubt they had borrowed it from the mosque of Ibn Tulûn in Cairo (875) or from Damascus (170 years earlier). The horseshoe or its prototype, the stilted round-headed arch, originated in Persia in the 4th cent. B.C. The Moors evidently believed that the pinching of the arch gave stability, for when they borrowed the pointed arch from the Coptic churches in Egypt the horseshoe fell into disrepute and was not revived, combined with the point, till the 12th century.

With the rise of petty princes at war with each other or in revolt against the gradually declining power of the Caliphate much rebuilding of city walls took place. These usually consisted of a double enceinte, the inner and stronger line with its 'chemin-de-ronde' defended by square or polygonal towers, crenellated, and built either of stone, brick, or cement encrusted with pebbles. To this epoch we owe the fortifications of Cordova, Seville with its Torre d'Oro, Almería, Jaén, and Ronda, and the wonderfully preserved castle (though with later additions) of Alcalá de los Pañaderos.

MAGHRIBIAN. With the coming of the Almohades (1157-1212) Moorish art, now Maghribian, rapidly degenerated into a mere passion for ornament. The sole proof that they were architects as well as ornamentalists is in the Giralda at Seville, which with its trellis-like diaper of pink brickwork (reminiscent of Tlemcen and Rabat in Morocco) is by far the finest minaret in Spain. Once crowned with copper balls, visible a day's journey away and so large that the gates of Seville had to be widened to let them in, it is not surprising that Ferdinand III, during the siege of 1248, threatened the Moorish population with annihilation if one brick of the Giralda were loosened.

The late 12th cent. Patio del Yeso, almost the sole surviving portion of the original Seville Alcázar, already exhibits the decadent arabesque and stucco decoration typical of the Alhambra. Henceforward the Andalusian interiors are as sumptuous as their exteriors, for fear of the evil eye, are bare. The walls of the Alhambra (1232-1408) are literally embroidered in plaster, a rhapsody in stucco. The richest floral arabesques brilliantly coloured

and diaper patterns like Venetian damask go to make up a profusion and superabundance of ornament which in its sphere has never been rivalled. However, the human form, from religious motives, was never used, and the glazed tiles or azulejos retained their geometrical designs. Inscriptions, religious or in praise of the builders, entered largely into the scheme of decoration and were used principally as borders though sometimes also confined in cartouches. The ancient Cufic script, unadorned, gave place to the cursive and the upper stems of the letters became enriched, while the ground was filled with elaborate designs. Plaster, the mainstay of the Andalusian style, was used also for the vaulting; and the stalactite capitals, corbels, coving, and pendentives, with the wondrous honeycomb vaults, are not the least significant features of this fairy palace.

MUDÉJAR ARCHITECTURE

Although between the 12th and 14th cent. the Christians had recovered nearly the whole country, Moors continued to live on their native soil, plying their trades of carpentry, bricklaying, plaster-work, and weaving. More than 100 towns possessed ghettos or aljamas in which these subject Moors or Mudéjares were segregated. Many clung to their old religion and were not converted till the 16th cent.—even then only ‘by persuasion,’ as witness the baptism en masse at Teruel in 1502 or the wholesale conversions under Card. Ximenes depicted in Vigarni’s carved retable in Granada cathedral. The Mudéjares were not well treated: at one period the life of slave was reckoned at half the cost of an ox, and they sometimes worked in chains. Yet the Christians showed remarkable tolerance towards Moorish art, even using it for their tombs. The lace-like canopies of those at Cuéllar and San Juan de la Penitencia at Toledo, or the chapel of the Annunciation in Sigüenza cathedral (1510), an outstanding example of Mudéjar blended with Florentine Renaissance, are proof of the sentiment ‘They lack our faith but we their works,’ expressed by so inveterate a persecutor as Ximenes; and we remember also Charles V’s rebuke on seeing the new cathedral in the mosque of Cordova. As the great cathedrals and rich abbeys were built largely in the fashionable French styles (though Moslem slaves worked at Silos, Poblet, and probably at Guadalupe and Las Huelgas) the Mudéjares were employed chiefly on the smaller churches, to which their homely art was indeed more suited; but this art being, like the Moorish, its forebear, decorative rather than constructional, it is rare to find a building wholly Mudéjar unless erected for a civil purpose or for the Jews. Of this class are

the Casa de Mesa, the Taller del Moro, and the two synagogues at Toledo. The earlier of these synagogues, Santa María la Blanca, with its octagonal pillars and round-headed horseshoe arches, is derived from the Caliphate style, but the rich plaster-work of the second, El Tránsito, built in 1357 for Samuel Levi, Jewish treasurer to the king of Castile, recalls the later Andalusian buildings.

It was chiefly in the south that Mudéjar plaster-work kept alive in Christian Spain the spirit of the Alhambra. Here many actual Moslem subjects worked for Christians, and the sultan of Granada, no doubt with the idea of propitiation, sent workmen from his palace to the kings of Castile. In Seville Pedro the Cruel between 1353 and 1364 completely renovated the old palace (c. 1200) in a style scarcely distinguishable from the genuine Moorish. An inscription upon the door of the Hall of the Ambassadors refers to him as "Our Lord Sultan, and may Allah prosper him." The palace, however, was much altered by succeeding sovereigns, especially by Isabella and Charles V, so that the Mudéjar ornament is now intermingled with armorial bearings and Italian colonnettes, while the late 15th and 16th cent. Casa de Pilatos presents an astounding blend of Mudéjar and Renaissance forms. Don Pedro's predilection for Moorish art is seen also in the north, in the convent palaces of Astudillo and Tordesillas which he built for his mistress María de Padilla and her children. Remarkably pure in style was the work proceeding at Cordova, the chapel of St. Ferdinand (1369-79) and the Puerta del Perdón, whose plated copper doors bear, side by side with the word 'Deus' in Gothic script, the old laudatory inscriptions in Cufic characters, "There is no Conqueror but God" and "The Lordship belongs to Allah." Owing to the protracted duration of the Conquest Mudéjar work is found earlier in the north than in the south. Sahagún, one of the first towns to employ Mudéjares (imported from Aragon, much to the discomfiture of the local Benedictines), has two grim Romanesque churches: San Tirso (before 1078) and San Lorenzo, decorated with simple recessed panels of brick. Almost contemporary are San Lorenzo, Toro, La Lugareja at Arévalo, and San Salvador at Cuéllar. Toledo is particularly rich with nine Mudéjar churches, their apses and towers showing trefoil, horseshoe, and intersecting arches, while a tower at Illescas has blind arcading all the way up. The Mudéjar church of Peñafiel and the chapel of Humanejos have Gothic traceried windows.

ARAGONESE TOWERS. More imposing, however, are the Mudéjar buildings in Aragon. Here the belfries, detached like the minarets of old from the buildings they serve, form the most striking feature of the landscape, and, towering over the dusty steppes or backed by

the white hills, barren and forbidding, are a sight never to be forgotten. The earliest (13th cent.: square) and the later examples (hexagonal or octagonal) have brick patterning in relief, blind arcading, tiles inset, and (rarely preserved) terracotta tubes simulating colonnettes, scarlet, green, or turquoise. Teruel, where four stride the streets, presents the finest group of Aragonese-Mudéjar towers. Others are at Tarazona, Daroca, Alarcón, Ateca, and Tauste. Calatayud, one of the strangest towns in Spain, has the most imposing 14th and 15th cent. octagonal belfries, which with the apse of the Dominican church are typical of the best Mudéjar art. In Zaragoza, though four belfries remain, the leaning clock tower (300 feet high) begun in 1504 by two Christians, two Moors, and a Jew, was pulled down in 1894.

MILITARY ARCHITECTURE. When left to themselves the Mudéjares built their city walls on purely Moorish lines, as at Daroca or Niebla, or at the castles of Zafra (Badajoz), Carmona, and Escalona, while the Puerta del Sol at Toledo, the finest Mudéjar gateway, long passed as a genuine Moorish work. The grandest Christian castles (15th cent.) erected by Mudéjares are Cuéllar and Segovia (rebuilt), as well as the Fonseca castles, Medina del Campo and Coca (the most beautiful ruin in Spain), of rose-coloured brick and distinguished by their escaraguitas or projecting turrets. Honeycomb cornices, diamond-point in plaster, and stone balls embedded are typical of late Mudéjar castles, e.g. Manzanares el Real by *Juan Guas*, who erected (likewise for the dukes of Infantado) the splendid palace of Guadalajara, with its two-storied patio decorated with heraldic lions and griffins, the final expression of Mudéjar Gothic. The Palace of Cogolludo (1502) is frankly Renaissance (Florentine) with Mudéjar details.

CEILINGS. Famous are the wooden ceilings or 'artesonados' (arteson, a trough) of Spain. To be seen in churches, monasteries, castles, and palaces, they are all inspired by Mudéjar technique, which, following ancient Moorish tradition (and large trees being almost as scarce in Spain as in Africa), consisted in joining together little pieces of wood, usually Spanish cedar, to form complicated geometrical patterns known as 'lacería.' There were many types; often carved, often gilded and painted in brilliant colours; some flat, some peaked, some in the form of a vault, some polygonal or domical, some deeply coffered. Fine examples of this essentially Spanish minor art are seen in the palaces at Guadalajara, Alcalá de Henares, with a council chamber over 100 ft. long, and in the Aljafería at Zaragoza, painted with the earliest American gold. Well known, too, are those of the 'media-naranja' (half orange) type in the Casa de Pilatos and the Alcázar at Seville. That in

the Hall of the Ambassadors is filled with tiny mirrors among the network which has ribs inlaid with box-wood. The coffered ceiling appealed more to the Renaissance builders (the Audiencia at Valencia possesses a grand example), but the dome appears in the Archivo de Aragón at Barcelona and the Royal Jockey Club (Palacio Ayerbe) at Zaragoza.

GOthic ARCHITECTURE

THE GREAT CATHEDRALS. Usually in the larger towns, since modern trade has not altered the centres of population as in England, Spanish cathedrals, with no green close and with the exception of Segovia poorly situated, have little exterior beauty. Despite their vast size they are lost in a nest of clustering chapels and dependencies of which Seville, the largest Gothic cathedral in Christendom, has nearly forty. Within, too, the effect is spoiled by the interpolation in the nave of a high-walled 'coro' for the priests, and by the screening of the chancel, or 'capilla mayor,' from the ambulatory ('girola') by the 'trassagrario,' an arrangement in most cases dating only from the 15th cent. English and French cathedrals are distinguished by their length and height, Spanish cathedrals by their width—particularly those founded upon the sites of mosques, as at Zaragoza and Seville (250 feet wide).

The lantern or 'cimborio,' usually octagonal, is a common feature. Early examples are at Osera, Tarragona, and Lerida, followed by Valencia (1404) and Orense (1499). Tarazona (1519-46), Teruel (1538), and Zaragoza, rebuilt by *Enrique de Hígas* in 1520, are Mudéjar inspired by the muhrābs of Cordova, but San Juan de los Reyes, at Toledo, and Burgos, built in 1568 by *Juan de Vallejo*, whose glorious star-ribbed vault is poised 165 ft. above the pavement, owe more to Cologne, as do the earlier star-ribbed vaults in the chapels of the Constable and of the Presentation in the same church.

Of lancet Gothic few works remain beside Cuenca, Santo Domingo de la Calzada, and portals at Toro and Villasirga (Palencia); but to the 13th cent. belong three of the noblest buildings in Spain—Burgos, Toledo, and León—as well as the small cathedral of Burgo de Osma (1232). Burgos, begun in the style of the *Domaine Royale* in 1221 by a Frenchman brought back by Bishop Maurice after a diplomatic mission to France, is marred by later additions, and the twin open-work spires, more suited to Germany than to Spain, were erected by *Hans of Cologne* (1442-55), whose son Simon began the Chapel of the Constable in 1432. Toledo, the metropolitan church, begun in 1227 likewise by a Frenchman, is the grandest cathedral in the Peninsula. Its five aisles and per-

fectly planned chevet recall Notre Dame, while in elevation it is near to Bourges. Yet the cupola, by El Greco's son, and the gloomy magnificence within, the Mudéjar triforium, the iron screens, and numberless chapels contrive to make Toledo the essence of Spain. If this is the grandest cathedral so León (1250-1305), with its walls of coloured glass, is the most delicately perfect and as French as Amiens or Rheims from which its plan is borrowed. In comparison with these Palencia (1321) and Pamplona (1397) are feeble and decadent, although (Navarre having been French from 1234 to 1343) the latter is in the pure style of the Ile de France. Of this date are also the church of Castro Urdiales (Santander) and the cloisters of Burgos and Ciudad Rodrigo, while Oviedo (begun in 1388) with its soaring openwork spire and (except Palma) the sole cathedral without a coro, is in the Flamboyant style, rare in Spain.

CATALAN GOTHIC. The kingdom of Aragon at this time included Catalonia, Sicily, and Sardinia. The Catalans, as virile as to-day and their prosperity great, originated a purely regional architecture whose guiding principle (distinct from the rest of Spain) was to make one altar visible to the whole congregation. Their foremost architect *Jaime Fabre*, a Mallorquin, was responsible for the cathedrals of Palma and Barcelona, upon which were modelled La Seo at Manresa, Santa Maria at Barcelona, Santa Eulalia at Palma, and Tortosa. Palma Cathedral is a huge parallelogram (358 ft. by 184 ft.) with a central nave, 140 ft. high and 64 ft. wide (Westminster Abbey 38 ft.), while the columns (nearly 80 ft.) dwarf those of Amiens (48 ft.). Barcelona, whose dimensions are not quite so striking, possesses a sombre magnificence surpassed only by Milan and without the latter's decadent details. The last great Catalan church is Gerona. Here to the 14th cent. chevet, with internal buttresses 20 ft. thick, *Guillermo Boffi* added a single span-nave of 73 ft., the widest vault in any Christian church and so daring that before its execution, despite similar constructions in France (Albi, Carcassonne) the chapter summoned a council of architects, whose considered opinion on the scheme is preserved.

ISABELLINE STYLE. The intense national activity of the late 15th cent. is characterized in architecture by the ostentatious retablo-like façades, with their Teutonic 'wild men,' at Valladolid (San Pablo and San Gregorio), Aranda de Duero, and Salamanca cathedral (W. front, of which the University and San Esteban are plateresque repetitions), and by the chapels of the Catholic Sovereigns at Granada (by *Enrique de Egas*) and Toledo (San Juan de los Reyes by *Juan Guas*), both in florid Gothic and with the elaborate heraldic achievements introduced from Burgundy with its Flemish

traditions. From this style was perhaps developed the Manueline architecture of Portugal; Santa María la Real (cloisters) at Logroño may be compared with Batalha. Other late Gothic cathedrals are Plasencia and Astorga.

At San Miguel in Jerez de la Frontera and at Seville was born a new style, adapted from 13th cent. Gothic but with shallow mouldings and diminutive capitals of German-Dutch type to be exported in ports trading so largely with the Netherlands. Seville Cathedral was begun in 1402 and terminated in 1506 "on a scale so magnificent," as the chapter said, "that succeeding generations will call us mad," but the lantern soon collapsed and was rebuilt by *Juan Gil de Ontañón*, architect of the sister cathedrals Salamanca (begun 1513) and Segovia (begun 1525), in which are many plateresque features. Juan Gil's dome at Seville has, however, vanished owing to earthquakes.

STAINED GLASS. The ancient glass in Spanish churches is of great beauty, and though fully a quarter of the whole is foreign (by Netherlanders in particular), a national character is given by the extreme use of hot colours (especially red) tempering the blazing sunlight, which, indeed, is so strong that window openings are sometimes filled with alabaster (as at Sagunto and Valencia) or with perforated slabs of stone (as at Tarragona). León presents by far the most impressive ensemble, with 230 windows (chiefly early 13th and 14th cent.), many 40 ft. high. The gigantic figures of archaic type in the clerestory are unrivalled, while one early window shows sporting scenes with camels, elephants, and monkeys. Toledo presents a galaxy of colour with three superb roses and many windows from 1418 to 1560, some of which are Flemish. There are 77 windows at Ávila, the best of 1497 (transitional) and 1520 (Renaissance), while Segovia and Seville each possess nearly 100 (16th cent. and later). In Seville the most celebrated are those by *Micer Cristóbal Alemán* (1504) and *Carlos of Bruges* (N. transept; 1558), while in a window by *Arnao de Vergara* (1535-73) Charles V is represented as St. Sebastian. Other good Renaissance glass is seen at Granada (c. 1550) and Astorga, and there are Gothic windows at Huesca, Pamplona, Oviedo, Burgos (German), and Cuenca (one rose). Catalonia also is rich in this field, with the transept windows of Tarragona by *Juan Guas* (1574) and two churches in Barcelona besides the cathedral (grisaille and a window of 1495 designed by Bermejo). San Cugat del Vallés has one colossal window and Gerona 29 of various dates, including three circular untraceried 'ojos de buey,' or bulls' eyes.

CASTLES. Spanish castles have been as much neglected in substance and in study as if they had verily been 'châteaux en

Espagne,' a phrase of obscure origin incidentally found in French literature in the 13th cent. and in English in the 14th. Little remains of the frontier fortresses that gave Castile its name, but early castles with semicircular uninnacholated towers well preserved are Arenas de San Pedro (Ávila) and San Servando (outside Toledo). In plan unique in Spain is the early 14th cent. circular castle of Bellver (Majorca), connected by a lofty bridge with its keep, also circular, standing outside. Contemporary is the truly magnificent pile of Valencia de Don Juan. Of the late 14th and early 15th cent. are the rambling castle of the kings of Navarre at Olite and Peñafiel, towering like a battleship over the valley of the Duero. Amongst the noblest 15th cent. castles, with their heavy machicolations and circular, rectangular, or polygonal towers, are Guadamur (1444-64; near Toledo), Fuentes de Valdepero and Grajal de Campos (near Palencia), Belmonte (Cuenca), Parmé (Coruña), Mombeltrán (Ávila), and lastly Turégano (Segovia), which incorporates a church. The Torres de Serranos (late 14th cent.) and Puerta de Cuarte (1444) at Valencia, the mid-16th cent. Arco de Santa María at Burgos, and the Puerta at Vivero are noble specimens of city gates.

DOMESTIC ARCHITECTURE. The evolution of domestic architecture from the keep-like towers to the later palaces may be traced from the Romanesque examples at Estella and Lérida to town houses such as the Casa del Cordón at Burgos (late 15th cent.). The central court or patio, an early feature, is usually surrounded with arcades often of two stories. The forbidding exteriors, devoid of decoration, have small windows divided by colonnettes and cavernous doorways reminiscent of Brescian palaces. However, late in the 15th cent. the exteriors became profusely decorated. Windows received delicately sculptured canopies, as at the Casa de los Momos, in Zamora, while the outside of the Casa de las Conchas (1512-14) at Salamanca is studded all over with carved shells. In the same manner diamond points are used (as in the Ferrarese Palazzo dei Diamanti and in Mudéjar work) upon the Benavente Palace at Baeza, and the Casa de los Picos at Segovia (mid-16th cent.). The finest public buildings are in Catalonia, whose commercial prosperity, like that of the Netherlands, encouraged her to build on a large scale. The huge arcaded Lonja or Exchange at Barcelona, in part 14th cent., and that at Palma by Guillem Sagrera (1426), are forerunners of the 16th cent. halls with slender, spirally fluted columns at Valencia and Zaragoza.

RENAISSANCE AND PLATERESQUE ARCHITECTURE

PLATERESQUE ARCHITECTURE. So important did silver work (plateria) become in the early 16th cent. that it affected the design

of late Gothic buildings, including the Valladolid façades and the cloister of the College of San Gregorio (now the town hall). But with the Renaissance both silversmiths and architects derived their ornament from one source, namely, the sumptuous marble tombs commissioned in Italy, particularly at Genoa, by wealthy Spaniards. Their carefully chiselled surface-ornament was applied to both silver and architecture, but it is incorrect to derive the latter from the former. The architects themselves called their work 'Obra del Romano' and the term 'Plateresque,' not applied to architecture till later ages, was perhaps derivative.

Many itinerant Italian sculptors worked in Spain and were followed by architects, the first being *Michele Carlone*, who, with Genoese artisans, erected in 1509 the earliest purely Renaissance building, the Mendoza castle at La Calahorra. The first patrons of Plateresque were the Catholic Sovereigns and the prelates Mendoza, Ximenes, and Fonseca. For the sovereigns **Enrique de Egas** (d. 1534), son of the Brussels sculptor, Jan van der Eyken (Anequín de Egas), erected the royal hospitals of Santiago and Granada and also the Capilla Real at Granada; and for Pedro de Mendoza he built the hospital of Santa Cruz at Toledo (1504), one of the most perfect Plateresque edifices. At Toledo his son-in-law, *Alonso de Covarrubias* (Master of the Works at Toledo), executed several portals in the cathedral, the chapel of the Reyes Nuevos, and a portion of the Alcazar, while he enlarged under Archbps. Fonseca and Tavera the archiepiscopal palace at Alcalá de Henares, where he copied his father-in-law's beautiful staircase in Santa Cruz and designed the arcaded patio afterwards repeated at Lupiana. The university at Alcalá (founded by Card. Ximenes) has a Plateresque façade (1538-52) by *Rodrigo Gil de Ontañón*, son of Juan (p. lxxvi).

At Burgos Plateresque flourished under *Francisco de Colonia*, grandson of Hans of Cologne and son of Simon. His Gate of the Furriers (1516) and Palace at Peñaranda de Duero (c. 1530) follow debased Florentine traditions.

Salamanca is a museum of 16th cent. architecture. The superb façade of the University, which rivalled Paris and Oxford, and the Escuelas Menores, where grammar and music were taught, are brilliant examples of Plateresque. *Juan de Alava* (who built the façade of Plasencia) designed the portal of San Esteban in 1524, while the courtyard of the Irish College, classically simple, is attributed to *Pedro de Ibarra*. Salamanca contains also private houses of great magnificence, notably the two Fonseca palaces, the Casa de la Salina (once a salt warehouse) and the Casa de las Muertes, and also the Monterrey Palace (c. 1540; built by a viceroy of Mexico), with a pierced cresting like that of the university

library. Other good work is seen at Cuenca and Sigüenza (notably the cathedral ambulatory, the chapel of Santa Librada, and the barrel-vaulted sacristy, decorated with 300 carved heads) and at León (convent of San Marcos by *Juan de Badajoz*).

Seville produced one great architect, **Diego de Riaño** (d. 1534), who built the Ayuntamiento with its rich façade (1527-35), and began for the cathedral the Sala Capitular and the Sacristía Mayor. A little later **Hernán Ruiz** reared in the midst of the mosque of Cordova, a large Plateresque cathedral but with a Gothic reticulated vault. To his son (another **Hernán**) is due the campanile at Cordova (1589) and the completion of the Giralda at Seville (1568). But long before the triumph of Plateresque extravagancies certain Spaniards had realized that the 'Obra del Romano' meant more than mere overloading of ornament. Chief of these was **Diego de Siloe** (d. 1563), designer of the Escalera Dorada at Burgos (1519), son of the sculptor Gil de Siloe and pupil of Simon of Cologne. In 1525 Diego was summoned to Granada to undertake the cathedral, begun two years previously by Enrique de Egas as a memorial to the late conquest. In general plan the church (not finished till 1616) with nave and double aisles, is Gothic, but all the details, as at St-Eustache in Paris, the piers formed of clustered, fluted columns with Corinthian or Composite capitals and entablature, are classical. Also in Granadine Renaissance are the cathedrals of Málaga (begun by *Diego de Siloe*) Guadix, and Jaén (begun by *Andrés de Valdelvira*, architect of San Salvador at Úbeda). An important work, showing little affiliation to its Plateresque contemporaries, is the quadrangular Græco-Roman palace with its grand circular patio which Charles V erected in the midst of the Alhambra, part of which he destroyed. The architect chosen (in 1525) was *Pedro Machuca*, a Spaniard who, trained in Rome, had absorbed many of the best principles of the Italian Cinquecento, and here erected the noble façades with rusticated base and Doric cornice supported by Ionic pilasters. Other works showing an understanding of Italian ideals and in which figure sculpture played a part are the portal of Santa Maria at Calatayud (1528), Oñate University (1545) by *Pedro Picard*, the Corregimiento of Bacza (1559), with Palladian windows, the façade of the Cartuja (1571; now a stud farm), and the old town hall of Jerez de la Frontera (1575; Corinthian).

PHILIP II AND HERRERA. Panic-stricken at the battle of St. Quentin and inspired by the example of his father's retirement to a monastery, Philip vowed to build an *ex voto* offering to St. Lawrence. Upon the huge grey granite monastery-palace of the Escorial, set in the bleak Guadarrama mountains and covering an

area of 7 acres, was first employed *Juan Bautista de Toledo*, mathematician and philosopher, who had studied at Rome and Naples. He died, however, in 1567, four years after the foundation stone was laid. To him succeeded Spain's most celebrated architect, *Juan de Herrera* (1530-97), an officer of Charles V's bodyguard, and with him in Flanders, Italy, and finally at Yuste. Philip made him 'Aposentador,' a post afterwards occupied by Velázquez. Although Herrera designed also the Lonja at Seville and began Valladolid cathedral, the Escorial was his life's work. Building continued till 1584, disturbed only by strikes of the workmen for better pay and more wine. But above all the Escorial is the expression of Philip's sullen ascetism, for he himself censored the plans of both his architects, forbidding all trivial decoration and stamping the whole with the impress of his unconquerable faith. Several buildings such as the Puerta del Puente at Cordova, and the Ayuntamiento at Toledo, by *Jorge Manuel Theotocopuli*, son of El Greco, were influenced by Herrera, but even before Philip's torbidding personality had affected architecture a priest, *Bartolomé Bustamante*, who had travelled to Naples, began (1541) in severe classic style the Hospital of San Juan Bautista at Toledo, whose dispensary still retains its original Talavera pharmacy jars containing dragon's blood and other mediæval healing agents.

BAROQUE AND MODERN ARCHITECTURE

For all his uncompromising catholicism Philip was more puritanical than catholic, and reaction to the cold 'estilo desornainc-tado' came spontaneously. The free, unacademical Baroque, the Latin answer to the Reformation in Northern Europe, found in Spain a natural refuge. Despite financial ruin and the loss of Portugal and the Netherlands, the counter-reformation of the Jesuits, founded by Ignatius Loyola (at whose birthplace Fontana erected a vast pantheon-like dome in 1682), heralded a new era of church-building. At first there was a return to the appliqué decoration of Plateresque, and its close relation to the older style may be seen by comparing the portal of San Gregorio Ostiense, at Mués (Navarre), with the porch at Astorga, or the campanili of Murcia, Santiago, and Logroño with those of Cordova and Burgo de Osina. The tower of La Seo at Zaragoza was, however, designed in Rome. The dignified Jesuit seminary at Salamanca, begun in 1517 by *Juan Gómez de Mora* (first architect of the Casa Consistorial at Madrid), and the façades of Lorenzana Monastery (Lugo) and Santiago Cathedral, built in 1738 by *Fernando Casás y Novoa*, are the most striking examples of this Plateresque Baroque. But in many parts the influence of Rome and Naples (particularly of Borromini) was paramount.

Alonso Cano's west front of Granada Cathedral, the façade of Jaén, the Doric triumphal arch (1667) of the Cartuja at Jerez, and the façade of the Colegiata there (1695) by *Torquato Cayón* (part architect of Cadiz), the Borja palace at Gandía, and the Palacio de Arce at Villacarriedo, near Santander, show for the first time due appreciation of light and shade.

In E. Spain Neapolitan Baroque held sway, with San Cayetano (1678-83) at Zaragoza, the Torre Catarina at Valencia (1688-1705), the immense façade of Murcia Cathedral (1737-90) by *Jaime Bort*, and (the culminating work) the palace of the Marqués de los Dos Aguas at Valencia (1740-44), with an alabaster portal by *Ignacio Vergara*.

CHURRIGUERESQUE. So many hard words have been bestowed upon *José Churriguera* (1650-1723), who is said with his pernicious and ill-directed genius to have defiled stone, that it is time his character was vindicated. In truth, he was comparatively mild and his own works, the Plaza Mayor and Ayuntamiento (intended to be crowned with two domes) at Salamanca, Santo Tomás and San Cayetano at Madrid, and the village of Nuevo Baztán, are quiet and restrained. Many of his successors' works, too, the Casa del Cabildo at Santiago (1758; by Sarela), the college of Calatrava at Salamanca, and the tobacco factory at Seville, are free from ostentation. Churriguera has been made the scapegoat for wild excesses committed by his pupils, by his two sons, and by the brothers *Guiñones*, for their extravagant use of marbles, onyx, agates, jaspers, and lapis lazuli, and for their monstrous portals surging with delirious ornament. The Portals of the provincial Hospital at Madrid (1722-99), by *Pedro Ribera*, architect of the Puente de Toledo; of the San Telmo palace at Seville (1734), and of the University at Valladolid (begun 1715) are the most outrageous. Grotesque is also the 18th cent. Column (Triunfo) of St. Raphael at Cordova—a parody of the old Gothic wayside crosses, of which the best are at San Antonio (Tarragona), Foixá (Gerona), Durango (Vizcaya), and (with a Mudéjar brick canopy of 1482) outside Seville. Churrigueresque possessed at least originality and imagination. *Luis de Arévalo's* sacristy in the Cartuja at Granada (1727-64), whose entire walls are covered with fretted pilasters in which the Mexican (Aztec) element is evident, is perhaps an architectural nightmare, but *Narciso Tomé's* Transparente, in Toledo Cathedral, a realistic impression of the Assumption, is a stroke of genius and forms the nearest approach to a vision vouchsafed to ordinary mortals.

Although the Buen Retiro of Philip IV is the only legacy of the later Hapsburgs, the Bourbons spent vast sums on palaces, especially Louis XIV's grandson, Philip V, who built the mountain palace of La Granja (designed by *Juvara* and *Sacchetti*) to remind him of

Versailles and laid out the gardens in the style of Le Nôtre. He enlarged also Aranjuez, a palace of Philip II, who planted the English elms. Two wings were added by Charles III (1775-8), who rebuilt El Pardo (1772) and for whose son *Villanueva* erected and decorated in the Pompeian style the little Casita at the Escorial.

NEO-CLASSIC. In 1737 Philip V began in the new classic style the present Royal Palace at Madrid. The first architect, *Juvara*, a pupil of Bernini and Fontana, who built the Superga at Turin and worked at Mafra and Lisbon, is said to have died from the difficulties imposed by the queen's desire for economy, and the building (completed in 1764) is chiefly by *G. B. Sacchetti*. But it is to the foundation of a national school for architects in 1774 that is due the spread of the academical New Classic style, thenceforward practised throughout Spain. In Madrid the Government Building (1768) by the Frenchman *Jacques Marquet*; the Exchequer (1768), by *Francisco Sabatini* (employed at Caserta and builder of the Puerta de Alcalá), the Ministry of War (1782), by *J. P. Arnal*, the Royal Observatory, and the Prado (both of 1785), mark this stereotyped revival. In the provinces *Ventura Rodriguez*, who (in 1753) continued in dry, classic style the Basilica of El Pilar at Zaragoza (begun in 1681 by *Francisco Herrera el Mozo*, the Seville painter), erected two portals at Santiago (1758), Oviedo hospital (1768), and the west fronts of Lugo (1769) and Pamplona (1780). At Ronda, which has a bull ring of 1785, is the greatest engineering work of the age, a massive bridge (1761) spanning a gorge 300 feet deep.

The 19th cent. was more destructive than constructive. With the expulsion of the monks in 1835 the monasteries, amongst them Poblet and Santas Creus, fell into ruin or were destroyed by the mob and their treasures were dispersed. However, there is nothing to correspond to the 'restorations' of English cathedrals, or to the systematic scraping and cleaning which has driven all charm from the churches of Germany.

MODERN ARCHITECTURE. Recent years have seen a revival of all styles; Moorish for bull rings and railway stations (Toledo and Seville); Roman for the Houses of Parliament; Romanesque for the Pantheon and the new cathedral of Madrid (now continued in Gothic); Transitional for the church of Covadonga; Gothic for the proposed 'Inmaculada Milagrosa' at Seville; Renaissance for the Madrid Stock Exchange and Bank of Spain, and pseudo-Plateresque for the Post Office and the Exhibition Buildings at Seville. Since the War German and American commercial buildings, including sky-scrapers, have arisen in Madrid and Barcelona. In Barcelona the unfinished church of the Holy Family, by *Antonio Gaudí* (d. 1926), is the most original building in modern Spain.

SCULPTURE IN SPAIN

By BERNARD BEVAN

If we except the prehistoric porcine animals chivalrously described as 'Boars' of Ávila, 'Bulls' of Guisando, 'Sows' of Murça, and the later Phœnician beasts, the 'Lion' of Baena, 'Griffon' of Redobán, 'Bicha' of Bazalote, and 'Sphinxes' of Agost, Salobal, and Bocairente, the study of Spanish sculpture begins in the Louvre in Paris. Here is a celebrated bust, the mysterious, enigmatic 'Lady of Elche,' the work of Græco-Phœnicians, settled in Spain some 450 years before Christ. Of like origin are the Phœnician Priestesses from Cerro de los Santos, rescued from lonely fields where they were long venerated as saints and now in the Madrid Museum, which harbours also several of the above-named animals, some branded with Latin inscriptions.

The Romans in Spain produced little sculpture and that of provincial character, while the Visigoths were concerned chiefly with Byzantine decoration in low relief. Two 4th cent. sarcophagi at Madrid, the reliquary of San Millán, the Crucifix of León, and that at Salamanca which the Cid showed to his troops before battle, are rare examples where the human figure appears. The noblest pre-Romanesque sculptures are in the 11th cent. cloisters of Santo Domingo de Silos and the (later) west portal of Armentia (Ávila).

ROMANESQUE SCULPTURE

However, with the arrival of the Benedictines, who brought French artisans and inspired the Spaniards with the wish to decorate their churches, sculpture assumed a more prominent rôle. At Santiago, earliest centre of Romanesque art, were executed (c. 1140) the Puerta de las Platerías and (1168-88) the W. Porch or 'Gloria,' the noblest assemblage of Romanesque sculpture in the Peninsula and equal to Chartres, by whose portals *Maestro Mateo* may have been influenced. More truly Spanish are the works of his school, the Apostles of the Cámara Santa at Oviedo, over-dramatic figures verging on the grotesque, and the portal 'El Paraíso' at Orense. Other sculptured portals are those of San Vicente at Ávila, with their richly folded draperies, Estella, and Sanguesa with elongated, columnar figures derived again from Chartres.

Conceived in the rugged and relentless grandeur of the precipices of the Atlantic coast, sombre austerity characterizes the noble

12th and 13th cent. tombs in the cloister of the Old Cathedral of Salamanca, that at Nájera (1153), and the tomb of a bishop at Táy (c. 1300). These monuments are recessed in the wall like that of Bishop Martín Rodríguez at León, which has a bas-relief recalling Gallo-Roman sarcophagi, as do three early tombs in Las Huelgas and the sepulchre of the martyrs St. Vincent and his sisters at Ávila set beneath a splendid baldachin of 1465. But a knight in the Templar Church of La Magdalena at Zamora rests beneath an arcaded and castellated canopy, like buildings in contemporary manuscripts or the Bayeux tapestry, supported on fluted columns of markedly Oriental type. A masterpiece of Romanesque sculpture, the templar, guarded by two angels and with two more bearing his soul to heaven, lies on his bed beside the wall, his arms stiffly stretched outside the bedclothes.

Curious are the Romanesque wooden figures of the Madonna, e.g. at Solsona, comparable to the 'Black Virgins' of other lands and with heads often incongruously large. In many cases succeeding generations have embellished with crowns and jewels these miracle-working statues; the grand Santa Imatje of Montserrat, 'made by St. Luke and brought to Spain by St. Peter,' possesses a sumptuous wardrobe. The Virgins of Ujué and Astorga are plated with silver, while the Virgen de la Vega (Salamanca cathedral), seated upon a throne of champlévé enamel, is of bronze and silver gilt. Of similar technique, the recumbent effigy of Bishop Maurice (an Englishman?; d. 1240) at Burgos is of wood, entirely covered with plates of gilded bronze, chiselled and encrusted with precious stones and enamels. The rude contemporary painted sculpture in wood, the Catalan 'Misteris' such as the Deposition at San Juan de las Abadesas, the Crucifix in Santiago at Trujillo, and the Calvary in San Andrés at Cuéllar, display a barbaric cruelty equalled only in early German art, and descending even to the 'Cristo de Burgos,' a ghastly, haunting image of buffalo hide with human hair and eyebrows.

GOthic SCULPTURE

PORTALS. The general type of 13th cent. portals is derived from France. Those of Burgos, Sasamón, and Laguardia (14th cent.) are typically French in spirit, Spanish in execution. Others, as at Toro and Olite, are more indigenous, while the statues of Ciudad Rodrigo rest upon miniature copies of the Torre del Gallo at Salamanca. The W. front of León Cathedral presents a magnificent array of figures in an eclectic or collective French style to which Chartres, Paris, Amiens, and Rheims have each contributed, although the costumes and types portrayed are Spanish. The tympana, particu-

larly that representing Paradise, are inspired with the child-like simplicity of good French sculpture, a quality applying equally to the Virgins of Huarte (Pamplona) and Roncesvalles and to Nuestra Señora la Blanca (Toledo). Later efforts, the Puerta Preciosa at Pamplona, the porch at Vitoria (14th and 15th cent.), and the portals of Toledo, including the Gate of Lions (1459) by *Anequín de Egas*, are of meagre execution, corresponding to English Perpendicular architecture.

CATALAN SCULPTURE. Catalan sculpture, like Catalan architecture, differs from Castilian though also influenced by France as well as by Italy (as in the Pisan sarcophagus of St. Eulalia, at Barcelona, 1339) and Burgundy (statue of Santiago, at Orihuela). Very French is the Virgin on the trumeau at Tarragona, leaning backward like an ivory Madonna shaped from a tusk. French likewise are the tombs of Bp. Juan de Aragón (1334) at Tarragona and Pedro III at Santas Creus, surmounted by a tall Gothic baldachin. Pedro's sarcophagus, in the shape of a reliquary, rests upon a Roman porphyry bath carried on marble lions of Byzantine appearance—a curious return to ancient forms, matched by the tomb of Fernán Pérez de Andrade (d. 1387) at Betanzos (Coruña) which, with its boar hunt frieze, rests upon pigs of prehistoric tendencies.

In 1278 *Maestro Bartolomé* executed nine of the Apostles on the façade of Tarragona, the series being completed a century later by Jaime Castayls. Notable is also the alabaster statue of a king at Gerona. Other Catalan sculptors were *Guillem de la Mota* and the two *Peres Johan*, one of whom (with Guillem) reported on the nave of Gerona Cathedral (p. lxxv). At Barcelona this group produced the medallion of St. George (over the Audiencia) and the Archangel Raphael (upon the Casa Consistorial) besides the tomb of the Infanta Juana, Countess of Ampurias (1386), and the magnificent altar at Tarragona (1426) with scenes, painted in blue and gold, from the life of the town's patron saint, Thecla, a disciple of Paul. The younger *Pere Johan* began (1436) the alabaster retablo of La Seo at Zaragoza. Here stands also the finest tomb of the century, that of Bishop Fernández de Luna (d. 1382), with its procession of priests, monks, and mourners, recalling the tomb of Philip the Bold at Dijon but lining the chapel walls as well as the sides of the sarcophagus. Other monuments of this Burgundian type, which became general in the 15th cent., are those of Bp. Gil Carrillo de Albornóz at Toledo and, in the old conventual kitchen of Pamplona Cathedral, of Charles III of Navarre with Leonora of Castile, by *Jeannin Homme* of Tournai who executed the tomb of the Chancellor Francés de Villa Espesa and Isabel de Ujué at Tudela. It is interesting to note

that *Juan de la Huerta*, born in Aragon, was employed upon the analogous monument of John the Fearless at Dijon (completed in 1448). The Pamplona effigies are of alabaster from the quarry of Sástago, whence come also the great retablos of Zaragoza (La Seo and El Pilar). Alabaster from the Ebro Valley was used throughout Spain and in quality was surpassed only by that of Nottingham which was exported overseas.

Though till the second half of the 14th cent. there had been little individuality and no attempt at portraiture, Spanish sculpture, conventionalized and changing only with the passing of generations, possessed two qualities, manliness and dignified realism.

GOthic TOMBS. Protestant iconoclasm and the devastating Revolution of France have no counterpart in Spain, where the magnificent Gothic tombs, suffering only from neglect, will astonish those who believe no Spanish sculpture to be of the very first rank. Sigüenza Cathedral possesses a tomb (of Card. de San Eustaquio) with a sculptured frieze worthy of Ghiberti, while few nobler effigies exist (excepting Tullio Lombardo's Guidarello Guidarelli at Ravenna) than that of the knight Martin Vázquez de Arce (1486), who died fighting on the plain of Granada. Other notable Gothic tombs are those of Guillermo Ramón de Moncada, seneschal of Catalonia (d. 1250), at Lérida; Don Felipe (d. 1274), in the Templar church of Villasirga; Rodrigo González Girón (1294), in the monastery of Benavides near Palencia; Enrique II of Castile (Henry of Trastámara; d. 1379), Archbp. Tenorio (1399), and Álvaro de Luna (beheaded in 1453), by Pablo Ortiz, all at Toledo; Ordoño II, at León; San Juan de Ortega, with a splendid flamboyant canopy, in his monastery near Burgos; the five Portocarrero tombs at Moguer; Lorenzo Suárez de Figueroa (d. 1409), in the university chapel at Seville; Bishop Bernard of Pau (d. 1409), at Gerona; Gómez Manrique, adelantado of Castile (d. 1411), at Fresdelval near Burgos; at Burgos itself, Alonso de Cartagena (d. 1456) poet, savant, and Jew, who summoned *Hans of Cologne*; Archdeacon Diaz de Fuente Pelayo (d. 1492) with an Adoration bas-relief of Umbrian type, and, very similar, Archdeacon Villegas, made thirty years before his death in 1536: finally, also in flamboyant Gothic, Bp. Juan de Grado (with a Tree of Jesse), at Zamora, and Beatriz Pacheco, in the Monasterio del Parral at Segovia.

CHOIR-STALLS. As soon as the canons, in search of comfort, forsook their stone benches round the apse for enclosed 'coros' in the centre of the church, wooden choir-stalls came into existence. Upon these Mudéjares (p. lxxi) were often employed, as on the stalls in La Seo at Zaragoza (Normish oak, 1412-16), on the 12th cent. stalls (the earliest known) from S. Climent de Tahull (now at

Barcelona), and on the 13th cent. stalls from the Convent of Gradefes (León), now at Madrid. Stalls at Huesca were made in 1402 by *Mahomet de Borja*. To the later 15th cent. belong the richest Gothic sillerías, viz. those at Tarragona (oak; 1478-93) by *Francisco Gomar*, and at Barcelona (1453-57; painted with the arms of knights of the Golden Fleece) by *Matías Bonafé*, designed "with in no-wise any beasts or subjects," as ordered by the chapter, and with canopies added in 1483 by two Germans who complained of insufficient pay. The most beautiful 'figured' stalls are at León (walnut) begun in 1467 by *Jean de Malines* and the Dutchman *Copin*, but completed in 1481 by *Theodoric*, a German. Those at Seville are imposing with their Mudéjar panels, begun in 1475 by *Nufro Sánchez* and *Dancart*, pupils of *Lorenzo Mercadante*, a Breton, who in 1453 signed the alabaster tomb of Archbp. Cervantes, while those at Toledo by *Maestro Rodrigo* (1495), ordered by Card. Mendoza and representing the Moorish campaign, are unique. Late in the century geometrical traceried decoration became common. Typical choir-stalls 'a fenestrajcs' are seen in the Cartuja de Miraflores (by *Martín Sánchez*; 1485-89), in Segovia and Sigüenza Cathedrals, in Santa María de Nájera, and Santo Tomas at Ávila (1493). Those by *Rodrigo Alemán* at Zamora (1490), Ciudad Rodrigo (in which Portuguese-Oriental influences appear), and Plasencia (1520) are enlivened with scenes worthy of a French comic paper.

ORGAN CASES. Fine carving is shown upon organ cases, as at Salamanca in the Old Cathedral (1380; the earliest in Europe), at Zaragoza in La Seo (1413), in four dating from 1420 (San Pablo in Zaragoza, Palma, Calatayud, and Daroca), and at Alcalá de Henares (1450). Of Renaissance organ cases those at Tarragona (1563), Valencia, and St. Feliu, Gerona, are noteworthy.

RETABLOS (comp. p. xxxvii). The carving of gigantic altarpieces occupied the best sculptors of the middle ages and later times, while they were painted by such artists as Murillo, Zurbarán, and Pacheco. However, lofty retablos were not confined to Spain. Those of St. Albans and Winchester in England and of Schleswig in Germany and the works of Veit Stoss at Cracow prove the contrary, while Flemish altarpieces including paintings (comp. Van der Weyden's Deposition in the Escorial) exercised considerable influence upon those of Spain, many being actually imported (Rentería, Arciniega, Valladolid Museum, and the church of San Salvador, the last sent from Antwerp in 1504). Most early reredoses, like those at St. Feliu (Gerona), with flanking wings, and Santa Clara (Tordesillas; c. 1430), and two in Toledo Cathedral (Santiago and Trinity Chapels), display Teutonic 'wire-drawn' canopies. Three altars in San Lorenzo at Lérida, however, have more sympathy with Italy.

Upon the construction of retables whole armies of workers were employed: 'trazadores' (designers), 'ensambladores' (joiners), 'canteros' (stone-cutters), 'entalladores' (sculptors), and 'imagineros' (image-makers); while they were painted by another army of 'encarnadores' (flesh painters), 'estofadores' (stuff painters), and 'doradores' (gilders). Sculpture had been painted since the days of ancient Greece, but the practice continued in Spain long after its abandonment elsewhere—or its relegation to ships' figure-heads—because the one quality required was realism. This realism, later resorting to movable eyes, artificial wigs, and real clothes, drove Spanish imagery to absurdity, but in Gothic times figure sculpture remained strictly subservient to architecture as seen in the colossal 15th and 16th cent. retables at Oviedo, Toledo, and Seville, the last begun in 1482 by *Dancart* and finished in 1564.

In Aragon the greatest sculptor of this epoch, *Damián Forment*, a Valencian trained in Italy, executed the glorious alabaster reredoses of Zaragoza (El Pilar, 1509–15, San Pablo, 1516) and Huesca (1520). Though his masterly figures are Italian in form the frames remain pure Gothic. His later works at Santo Domingo de la Calzada (1537–41) and Barbastro, interrupted by his death in 1543 (?), are wholly Italian. An important isolated sculpture of this date is the Descent from the Cross at Palencia. Burgos is a treasure-house of late Gothic retables of the first rank, including those of San Gil (three), San Lesmes, the Cathedral, the Constable's Chapel, and, most sumptuous, San Nicolás (1503). The last was inspired by that in the Cartuja de Miraflores (1496) by *Gil de Siloe* and *Diego de la Cruz*. The celebrated *Gil de Siloe* executed for Queen Isabella the magnificent tomb of her parents, Juan II and Isabel of Portugal, at Miraflores, with alabaster effigies (completed in 1505) resting upon a gorgeously decorated base shaped like an eight-pointed star—a Moorish pattern. At Miraflores, too, Gil designed the tomb (1492; with one of the earliest kneeling effigies) of Isabella's brother, the Infante Alfonso (d. 1464), and probably the very similar monument (now in the Museum) of Juan de Padilla, affectionately called by Isabella "Mi Loco," who fell aged 20 at the siege of Granada. To Siloe is attributed also the Palencia trascoro, and to his son Diego, architect of Granada Cathedral, the Virgin, retablo, and kneeling figures of the Gran Capitán and his wife in San Jerónimo at Granada.

The other great transitional sculptor of Burgos, *Felipe Vigarní* (or *Biguerny*; d. 1543), was born at Langres, whence he is known also as *de Borgoña*. His exquisite trassagrario bas-reliefs at Burgos are Gothic, as is also his colossal larchwood retablo at Toledo (Capilla Mayor; ordered by Card. Ximenes in 1501), where he was assisted

by twenty-one other sculptors supervised by *Enrique de Egas*. But his choir-stalls at Burgos (where he worked intermittently from 1499 to 1512) and his polychrome retablo in the Capilla Real of Granada (begun 1519) are Renaissance. Specially remarkable are the bas-reliefs representing the surrender of Granada and compulsory baptism of the defeated Moors, also the kneeling figures, superb portraits, of the Catholic Sovereigns. *Vigarni* collaborated with *Berruguete* in his last work, the choir-stalls at Toledo, and was buried there in 1543. With his death Gothic sculpture may be considered at an end.

FLORENTINES AND GENOESE

Long before Spanish princes and prelates began to commission their tombs in Italy *Giuliano Fiorentino* had carved the trascoro bas-reliefs at Valencia (1417-20) and *Juan II* (1440) had ordered from Genoa the marble reredos of El Paular. Later, Florentine and Genoese itinerant sculptors flocked to Spain, bringing to Seville in particular (newly rich since the discovery of America) the exuberant Lombard decoration of the Certosa of Pavia, which in Spanish hands speedily became Plateresque. In 1503 *Nicoluso of Pisa* decorated the porch of Santa Paula at Seville with Della Robbia-like reliefs in enamelled terracotta and worked under *Pedro Millán*, Flemish sculptor of the cathedral portals. In 1509 *Miguel the Florentine* reproduced the tomb of Paul II in Rome for Archbp. Hurtado de Mendoza, Patriarch of Alexandria, and designed the terra-cotta relief over the Puerta del Perdón with flanking statues of Peter and Paul. In 1520 the Marquis of Tarifa, travelling to Palestine, ordered at Genoa the tombs (University Chapel) of his father and mother, one by *Antonio Aprile*, born at Carona on Lake Lugano, and the other by *Pace Gagini*. Genoese, too, are the altar in the Capilla de Escalas of Seville Cathedral (1539) by *Bartolomé del Río*, and the Ayala tombs removed to San Lorenzo at Compostela. The most celebrated foreigner at Seville was *Pietro Torrigiano*, who died, charged with heresy, in the Inquisitional prison in 1522. To him, however, only one work can be certainly assigned, the statuette in terracotta of St. Jerome, Penitent (Seville Museum), which Goya considered the masterpiece of modern sculpture.

Lombard monuments at Toledo include those of Card. Pedro González de Mendoza, signed, it is said, by *Sansovino*; Alonso Carrillo de Albornoz (d. 1514), and (San Juan de la Penitencia) Bishop Francisco Ruiz of Ávila,—sent from Genoa—with tent-like curtains recalling Venetian tombs. Important Italian tombs elsewhere are those of Pedro Hernández de Velasco (d. 1492), Constable and Viceroy of Castile in his chapel at Burgos; of Bp. Albornoz

of Ávila (d. 1514); and, at Bellpuig, the pompous monument executed (1525) at Naples by *Giovanni da Nola* for Ramón de Cardona, viceroy of Sicily. An isolated work, the Fuente de Neptuno at Malaga (1560), is perhaps the most sensuous Italian importation. The greatest itinerant sculptor, **Domenico Fancelli** (d. 1518) of Settignano, made the beautiful tomb (in Santo Tomás at Ávila; 1512) of the Infante Juan (d. 1497), only son of Ferdinand and Isabella. This, inspired by the tomb of Pope Sixtus IV in Rome, foreshadowed the monument of the Catholic Sovereigns at Granada, sumptuous with its medallions, statuettes, garlands, and winged beasts, but less pleasing. The contract (1518) for the tomb of Card. Ximenes (d. 1517) at Alcalá de Henares ran "certainly better if it were possible and not worse"; but Fancelli died on his way back to Carrara and the tomb was executed by **Bartolomé Ordóñez**, his pupil. In the same tradition Ordóñez, who died at Carrara in 1520, designed the monument to Philip the Handsome and Juana la Loca which stands beside that of the Catholic Sovereigns. From the same 'bottega' at Carrara came the four Monseca tombs at Coca and that of Francisco Ramírez with Doña Beatriz in the Concepción Jerónima at Madrid. Another disciple of Fancelli, *Vasco de la Zarza*, erected (c. 1517) the monument at Ávila to Bp. Alfonso de Madrigal el Tostado ('the Swarthy') who, seated upon a throne, writes at his desk. His pupil, *Juan Rodríguez*, carved the trascoro at Ávila and, with Jerónimo Pellicer, the retablo of El Parral at Segovia. The adjacent tomb of the Marqués de Villena and the effigy of San Segundo, at Ávila, are of the same school.

Of the many fine 16th cent. choir-stalls important are the Plateresque stalls, in San Marcos (León), by *Guillermo Doncel* (1541-7; exhibiting French influence), at Ávila, by *Cornelis de Holanda* (1540), in El Paular, at Murcia, and in San Francisco el Grande at Madrid; the Renaissance stalls at Cuenca (St. Martín de Valdeiglesias) by *Rafael de León* (1561-1571), and at Tortosa by *Cristóbal de Salamanca* (1588-93); and the Herreran stalls at the Escorial and in San Pedro Mártir (Toledo). At Pamplona the stalls (Renaissance; said to be of English oak) are by *Miguel de Ancheta*, whose pupil, *González de San Pedro*, constructed the retablo at Cascante. The stalls of El Pilar in Zaragoza (1542-48), somewhat resembling those of Jaén, are by *Etienne Obray* and *Giovanni Moreto*, an Italian who, in debased Florentine Renaissance, executed a retablo in San Miguel (painted 1534) and a noble reredos at Jaca (1523). The same style prevails in the altar of Santa Librada and the tomb of Bishop Don Fadrique de Portugal at Sigüenza. Other Aragonese sculptors were *Gabriel Yoli* (two retablos at Teruel, 1536-8, and one at Bela) and *Diego de Morlanes*, who completed the

portal of Santa Engracia and erected the St. Bernard retablo in La Seo, as well as the tombs of Coloma, Secretary of Charles V, and Archbp. Fernando de Aragón with his mother (1552). *Tudelilla* (d. 1566) began the trascoro of La Seo in 1538 and adorned the Altar of the Trinity at Jaca with a grand figure of God the Father, inspired by Michael Angelo's Moses. The pulpit at Palma (1529), by *Juan de Sales*, and the cloister portal at Cuenca, by *Xamete*, are of the same school.

The works of the **Leoni** (16th cent.) rank high amongst the Italian importations. For Charles V, patron of Titian, who founded the magnificent royal collection of Flemish tapestries and ordered his armour from Augsburg and Milan, *Leone Leoni* (1509-92; born at Arezzo) cast at Milan several bronze busts of the royal family, now in the Prado, and a group (with Charles V wearing detachable armour) called 'The Triumph of Virtue over Rage.' *Pompeo Leoni* (d. 1610), his son, made the exquisite kneeling effigy in white marble (1574) of Philip's sister the Infanta Juana (Descalzas Reales, Madrid). His superb monuments to Charles V and Philip II (1593-98) are in the Escorial. Recalling with their bronze effigies the earlier Hapsburg tomb at Innsbruck, these include, besides Charles and Philip, Queen Isabella (mother of Philip II), her daughter, Doña Maria, Charles's two sisters, three of Philip's wives (but not Mary of England), and his son Don Carlos. Charles and Philip wear detachable armour of the finest workmanship and splendid robes of gilded bronze displaying coats of arms inset with enamels, marbles, and polished jasper. The fifteen statues of the retablo (designed by Herrera) were cast at Milan by the two Leoni and the medallist Giacomo da Trezzo. Although in 1558, at an auto-de-fé in Valladolid, Pompeo had been condemned for Lutheranism to a year's monastic penance, he designed also the tomb of the Grand Inquisitor, Card. de Valdés (Salas, near Oviedo), the effigy of Cristóbal de Rojas y Sandoval, Archbp. of Seville (at Lerma), and those, now at Valladolid, of the Duke and Duchess of Lerma, completed by Juan de Arfe and Lesmes Fernández del Moral.

SPANISH FOLLOWERS OF MICHAEL ANGELO AT VALLADOLID.

Between 1486 and 1490 was born at Paredes de Nava **Alonso Berruguete** (d. 1561), whose study of Michael Angelo altered the whole trend of Spanish sculpture. Son of the painter Pedro Berruguete, he spent several years in Italy, where it is said he completed a St. Jerome by Filippino Lippi and took part in Bramante's competition (won however by Sansovino) for a copy of the newly discovered Laocoön. Though it is doubtful whether he was "the young Spaniard" Michael Angelo casually mentioned in

a letter as wishing to copy his Pisan cartoon, Berruguete's study of the male figure, his exaggerated gestures and violent attitudes prove the overwhelming influence of the great Florentine. He returned to Spain in 1520 as court painter and sculptor, and settled (1523) at Valladolid, where Charles V oddly enough appointed him criminal registrar at the chancellery. The retablo of San Andrés at Olmedo, his first important work, is over-restored, but that of San Benito at Valladolid (1526-32; now in the Museum) shows his mastery of Michael Angelosque ideals. In his Sacrifice of Abraham, the Isaac is derived from a slave in the Sistine chapel, the Abraham from the figure by Donatello upon the campanile at Florence. His St. Sebastian is one of the noblest studies of the human form attempted in Spain. He made also the retablo of Santiago in Valladolid, the medallion portraits in the patio of the College of Irish Nobles at Salamanca, the bust of Juanelo Turriano, hydraulic engineer and clockmaker at Toledo, and the sacristy doors at Cuenca. His choir-stalls at Toledo (begun with Vigarní in 1539) are carved with vigorous and tormented figures, but his last work (begun 1554; Hospital de Afuera), the tomb of Card. Tavera, whose sunken face is modelled from a death mask, is reminiscent of Fancelli. Berruguete died in this same hospital 'in the room under the clock.'

At Valladolid are best studied the many other sculptors who followed the cult of Michael Angelo. In the Museum and resembling the Toledo choir-stalls in their restless vigour are the stalls from San Benito, by *Andrés de Nájera*, who worked at Calahorra and at Santo Domingo de la Calzada. From San Benito come also noble statues of San Benito and San Antonio Abad, as well as two retablos by *Gaspar de Tordesillas*, who executed a retablo (1536) at Oñate. Important altarpieces inspired by Berruguete are at Medina del Campo, Valladolid (San Francisco), Logroño, Puebla de Arganzón, Briviesca (Santa Clara; by *Diego Guillén* and *Pedro López de Gámiz*; 1523-6), and at Ávila (sacristy altar of St. Barbara). San Asensio, besides fine stalls, retains a retablo (1569) by *Pedro Arbulo Marquvete* (d. 1609), with reclining figures resembling those in the Medici Chapel, and a repetition in sculpture of Michael Angelo's Last Judgment.

Contemporary with Berruguete **Gaspar Becerra** (1520-71) also studied in Rome, both under Vasari, at the Cancelleria, and under Daniele da Volterra, at the Trinità de' Monti. Returning in 1561, when he executed for Morlanes the Resurrection medallion in La Seo (Zaragoza), he became painter and sculptor to Philip II, painting frescoes in El Pardo and the Alcázar at Madrid. More Italian than Spanish, Becerra reduced the strength and nobility of Michael Angelo to a mere mannerism, akin to that strange painter

of masculine muscles, Marten van Heemskerck. His chief works besides those at Zamora and Salamanca are the retablo in the Jesuit church at Valladolid and a fine bas-relief representing St. Jerome, part of an altarpiece in the Constable's chapel at Burgos, but his masterpiece and last work is the high-altar at Astorga (1558-69). Retablos in his style are at Eibar, Vitoria, Laguardia, and Hernani. The high-altar at Burgos, one of the largest and ugliest, is by *Rodrigo de Haya* (1577-85).

Second-hand imitators of Michael Angelo were *Esteban Jordán*, related by marriage to Berruguete, and *Francisco Giralte* of Palencia. To the former we owe the trascoro of León, and, in La Magdalena at Valladolid, the high-altar and the tomb of Archbp. Pedro Gasca, pacificator of Peru; to the latter, who collaborated with Berruguete upon the Toledo choir-stalls, retablos at Valladolid (La Magdalena) and Espinar (1573), the tomb of the Marqués de Poza in San Pablo at Palencia (in which he imitated Pompeo Leoni), and the ugly monuments with kneeling effigies of Bp. Gutiérrez de Carbajal and his parents in the Capilla del Obispo at Madrid, as well as the wooden doors (1550-60) and retablo there. A more interesting personality was **Juan de Juni**, of uncertain nationality, summoned from Rome (1533) to decorate the episcopal palace at Oporto for Bp. Álvarez da Costa. He afterwards erected the bishop's tomb at Aranda de Duero, having followed him to León and Burgo de Osma, where he executed the retablo in 1556. Juni, a Spanish Guido Mazzoni and vivid colourist, combined with the most exaggerated Michael Angelesque (as in the contorted soldiers flanking his Entombment at Segovia) a feeling for the deepest human emotions, especially grief. This is well seen in his retablo in Santa María la Antigua at Valladolid, in the 'Virgin of Swords,' in Santa María de las Angustias, in the same town, in the Holy Sepulchre in San Jerónimo at Granada (attributed also to Becerra), and particularly in his Weeping Virgins, a representation of pious affliction as essentially Spanish as the Man of Sorrows is German and the Pietà primarily Italian. Juni counterfeited flesh, especially dead flesh, with appalling accuracy. The Dead Christ (Valladolid Museum; 1543), with gaping wounds and congealed blood, strikes us with horror and foreshadows that terrible realism which later produced the dis-severed Head of St. Paul (Valladolid Museum), the only known work of *Alonso Villabrille* (1707), and the Baptist's Head at Granada, attributed to Cano.

The reaction from Michael Angelesque was led by **Gregorio Hernández**, or *Fernández* as he signed himself. From Millán Vilmercant, an Italian artist at Valladolid (1605), he learnt to use a quiet restrained colouring, but his sculptures are sentimental and usually

insipid, lacking the force of Berruguete and the tragedy of Juni. His chief works, mostly at Valladolid, are, in the Museum, a Pietà, a bas-relief (Baptism of Christ), and Santa Teresa (1627), the retablo of San Miguel (1608) and, in the Capilla de Santa Cruz, Christ at the Column and a Mater Dolorosa in which realism, the besetting sin as well as the *raison d'être* of later Spanish sculpture, has driven him to tears of glass. Other works are his fine Dead Christ (Capuchinos, El Pardo) and retablos at Plasencia and two churches at Vitoria. Except for a Simon the Cyrenian the Valladolid Passion groups with their ruffians and torturers are unworthy. His disciple, the Portuguese *Manuel Pereira* (? 1614-67), was a poor, characterless sculptor though responsible for the noble St. Bruno at Miraflores and the replica over the door of El Pular (Madrid), admired by Philip IV, who ordered his coachman to slacken pace while passing it. However, this is attributed also to *Pedro Alonso de los Rios*, who transferred the Valladolid school to Madrid where, revived by *Luis Salvador Carmona* (d. 1767), sculptor of the Pietà and Flagellation at Salamanca, it became under Ferdinand VI in 1752 the Royal Academy of San Fernando.

SCHOOLS OF SEVILLE AND GRANADA

SCHOOL OF SEVILLE. Though recalling Hernández, the School of Seville is characterized by the faith and sincerity of its founder, **Juan Martínez Montañés**, whose grave, noble face as painted by Velázquez is a masterpiece of the Prado. Montañés worked for the church. From his only secular work, a bust of Philip IV, and aided by a Velázquez portrait, Pietro Tacca cast in Florence the equestrian statue in the Plaza de Oriente at Madrid, as he had previously cast that of Philip III, modelled by Giovanni da Bologna from a painting by Pantoja. In 1610 Montañés executed the astounding portrait statues of SS. Ignatius Loyola and Francis Xavier (University Chapel at Madrid) and began, for the Hieronymite monastery of San Isidoro del Campo at Santiponce, the retablo including the Adoration bas-relief and the penitent St. Jerome, inspired by Torrigiano. This and his crucifix (1614) in the cathedral (which contains also his Immaculate Conception) were painted by Pacheco. In single statues, mainly processional, Montañés and his school excelled. His Cristo de Gran Poder (San Lorenzo, Seville), a splendid figure, wears a covering robe resembling a dressing-gown and hussar-uniform, but his St. Dominic de Guzmán and St. Bruno (Museum), also his St. Bruno at Cadiz (1641) are inspired with religious ardour worthy of Zurbarán. With his numerous pupils this fervour turned to ecstasy, though the expressions and gestures (their emotions not being concealed as in Northern Europe) remain typically Spanish.

SCHOOL OF GRANADA. Son of a retablo 'ensamblador,' **Alonso Cano** (1601-67), architect, sculptor, and painter, was born at Granada and studied painting with Pacheco and sculpture with Montañés, becoming the chief pupil of the latter at Seville, where his early works are to be found (retablos of Santa Paula). Lacking the strength of Montañés, the calm, soft idealism of Cano—a great admirer of Raphael and Del Sarto, as witness his St. Anne, the Virgin, and Child, in Granada Cathedral—contrasts with his stormy career, which included a duel, an accusation of wife-murder, and a heavy fine for ecclesiastical contumacy. In 1651, however, he received an annual grant from Philip IV (who considered him 'a divine wonder') on condition he became a priest. To this vehement character, who, though a sub-deacon of Granada, turned from the Crucifix at his death because of its ugliness, we owe numerous works at Granada including La Purísima and the Virgen del Carmen in the Cathedral and the Soledad in Santa Ana. Further attribution is difficult, as Cano usually finished the works of his pupils, including *José de Mora* (born in Majorca in 1638, sculptor to Charles II; d. 1725 at Granada), who executed the tabernacle and the St. Bruno in the Cartuja. With Cano's chief pupil, **Pedro de Mena y Medrano** (1628-1688), ecstatic realism reached its zenith. Cano gave him the works he himself could not or would not undertake, including forty statues for the stalls of Málaga Cathedral (1658-62; begun by Luis Ortiz in 1630). His Madonnas (in La Victoria at Málaga, at Cuenca, and in the Descalzas Reales at Madrid) and the striking Magdalena or María Egyptiaca in the Prado are typical hunger-stricken peasants. His famous figures of St. Francis, haggard and ascetic, at Toledo (where Medrano was sculptor in 1663) and at Copenhagen, are as striking as his San Pedro Alcántara (Barcelona Museum), San Juan de Dios (San Matías, Granada), and, at Málaga, San Francisco de Borja, St. Ignatius Loyola, San Juan de Dios (Santiago) and San Pascual Bailón (Cathedral). The Virgin of Bethlehem (Santo Domingo, Málaga) is Raphaelesque, while a Mater Dolorosa at Alba de Tormes recalls a Bellini at Bergamo.

The school of Seville, meanwhile, flourished under *Alfonso Martínez*, who with *Francisco de Ribas* executed the San Pablo retablo, in Seville Cathedral, and *Pedro Roldán* (born 1624), who sculptured the bas-reliefs in Jaén Cathedral and the Kneeling Christ of La Caridad at Seville. Here also, his masterpiece—a retablo representing the Entombment (upon which he was helped by Bernardo Simón de Pineda, pupil of Ortiz)—was painted by Juan Valdés and Murillo. Roldán's daughter *Luisa* (1656-1704), called *Roldana*, making her social and artistic reputation by a St. Michael at the Escorial, became sculptor to the chamber (1695) and married

by the same hand. The most beautiful Gothic-Plateresque rejas of Spain are those of Tortosa, Olite (Santa María la Real), Toledo (San Juan de la Penitencia), Salamanca (Capilla del Arcediano de Alba; c. 1525), and those of the capillas mayores of Pamplona (by *Guillermo Ervenat*; 1517) and Cuenca (1517). The last-named, 45 feet high, is by *Hernando de Arenas*, who made also the Renaissance reja in the Capilla de los Caballeros (1526). A screen in the chapel of St. Anne at Huesca, by *Arnau Guillen* (1525), displays Mudéjar influence. The greatest Gothic-Plateresque ironworker (rejero) was *Juan Francés*, 'maestro mayor de las arnas de hierro en España,' who made the screens of the Sagrario Antiguo (1494) and Mozarabic chapel (1524) at Toledo, those of the capilla mayor and coro at Burgo de Osma (1505 and 1515; bearing the arms of Bp. Alonso Fonseca accompanied by a hare hunt), that at Alcalá de Henares, and the window gratings of the University. Other notable window-rejas are those of the Casa de las Conchas (Salamanca; late Gothic), and the Casa de Pilatos (Seville; Renaissance).

With the Renaissance the twisted spindles become balusters, chiselled with leaf forms (University Library at Salamanca), and the side pillars, too massive to be made of solid metal, are of wood sheathed with iron plates. Repoussé work was employed for the horizontal bands, for medallions (as in Santa María at Medina de Rioseco, by *Francisco Martínez*; 1554), and for crestings, which, showing human figures, were made of two metal sheets back to back. A master of this technique, *Bartolomé de Jaén*, who erected screens at Jaén (Santa Capilla) and Úbeda (Santa María), executed the gigantic reja of the Capilla Real, at Granada, which, with its elaborate coat-of-arms and cresting with Passion scenes, is the finest in Spain. Of the same type though later is the grille at Orihuela. Maestro Bartolomé worked also at Seville under *Sancho Muñoz* of Cuenca, by whom are the lateral screens of the capilla mayor and that of the coro with its 'Tree of Jesse' cresting (1518; regilt in 1906). The huge grille of the capilla mayor (1518-33) with an embossed panel representing the Entombment, is by a Carthusian monk of Miraflores, *Francisco de Salamanca*, who had already made notable florid Gothic screens at El Paular and Guadalupe (1510-14). Later screens at Seville include those of the chapels of Mariscal (1555), Concepción (1560), Escalas (1564), and Doncellas (1579). At Seville are also the works in bronze of *Bartolomé Morel*, master of artillery, the Triunfo, the Tenebrario, a candlestick 20 feet high, and a statue of Faith (1566), which, inappropriately turning with the wind, gives its name to the Giralda.

In 1540 was held at Toledo a competition (judged by Card. Tavera and Alonso de Covarrubias) for the two chief rejas, the coro being

given to *Domingo de Céspedes* (who had made those of the baptistery, and the two Chapels of the wings 1523 and 1529), and the capilla mayor to *Villalpando*, translator of Serlio's work on architecture. Villalpando made also the bronze doors of the Gate of Lions and the pulpits (1543-52; comp. those of Murcia and Salamanca). Both screens were finished in 1548. That of the coro, originally gilded and silvered, was painted black on the approach of Napoleon's troops and remains in this state. An unsuccessful competitor for these grilles, *Cristóbal Andino* of Burgos, had made in 1523 the screen of the Constable's Chapel, a landmark in the history of rejería, for, surmounted by a pediment, it is of purely architectural character. To Andino are attributed also the lateral screens of the capilla mayor (1531), that of the Chapel of the Presentation, and grilles at Palencia and Ávila, while that from Ávila in the Victoria and Albert Museum is in his style. Andino lies buried at Barrio de Vega, outside Burgos, beneath a monument of his own design, with kneeling effigies of himself and his wife ("uxor honestissima").

Many later rejas are of architectural form, becoming heavier as time advanced. Those of the hospital at Compostela, Santiago at Cáceres (1563), the coro at Palencia, by *Gaspar Rodríguez* (1571) the sacristy at Cuenca (Herreran), and Jerez de la Frontera are examples. The last important rejero, *Juan Tomás Celma*, executed the bronze grille in El Pilar at Zaragoza (1576-9) and that of San Benito el Real at Valladolid (1571), and his son, *Juan Bautista Celma*, that of Plasencia (1604) and the pulpits at Santiago. Throughout the 17th cent., however, grilles were still made, including those of San Pedro Mártir at Toledo (Plateresque), La Magdalena at Valladolid (1601), the capillas mayores at Burgos and Sigüenza (1602 and 1633), and Astorga (1622-32), the last by a Basque, *Lázaro Azcain*, while from the 18th cent. date those of the coro at Salamanca, Valencia (1704), and the capilla real at Seville, which portrays St. Ferdinand on horseback receiving the keys of the city.

Ecclesiastical Treasures

The discovery of America by Columbus in 1492, the expansion of Spain's European possessions (the Netherlands, Naples, and Sicily), and her close connection with the Empire directed an enormous flow of gold and silver into the coffers of the church in Spain (at Cordova is a solid silver chandelier weighing 400 lbs.), as befitted a nation so devoted to the outward forms of religion. Indeed from the earliest times the church had collected artistic treasures, from ivory caskets (Pamplona 1005 A.D. and Burgos 1026 A.D.) to English 18th cent. long-cased clocks, while her splendid

tapestries, from Romanesque (at Gerona) to late Gothic (Flemish at Zamora and Zaragoza), culminate in the Brussels (Fonseca) series at Palencia. An inventory of Spain's ecclesiastical treasures reads like the description of Solomon's temple, and she is still richer in such works than any other country. Besides the relics at Oviedo should be noted especially the Spanish-Limoges enamelled altar-frontal from Silos (now at Burgos), the enamelled casket at Astorga, the reliquary of San Millán de la Cogolla, the Cross of St. Ferdinand (Madrid) and his crown and vase at Seville, where are also the Tablas Alfonsinas (1474), and lastly the silver plated high-altar (1320-48; resembling St. Mark's Pala d'Oro) at Gerona. Amongst the earliest monstrances are those at Daroca (1380), Gerona (1458), and Barcelona (1498), where is also the silver throne of King Martin (1395-1410). But these are insignificant (in weight) beside the later steeple and temple-like monstrances or custodias which the glut of American precious metals made possible, despite pirate raids upon the Spanish Main. One at Cadiz, by *Antón Suárez* (1648-84), is 25 ft. high. Most of the finest custodias are the work of the family *de Arfe*. The earliest, by *Enrique de Arfe* (Cordova 1513, Toledo 1524, with 260 statuettes, Sahagún and Cadiz) are in a flamboyant German Gothic style, but those of his son *Antonio* (Rioseco, 1585) and grandson *Juan* (Santiago 1554, Ávila 1571, Seville 1580-87, 10 ft. high, and Valladolid 1590) are Renaissance. These and later custodias by *Juan de Benavente* at Palencia and *Juan de Ruiz* at Jaén are opulent and in poor taste.

GLOSSARY OF SPANISH TERMS

See also under 'Hotels' and 'Railways.'

Ajimez, two-light Moorish window divided by a slender column.
Alcázar, fortress, Moorish castle.
Alcázar, Moorish fortified palace.
Aldea, village.
Artesonado, ceiling panelled in the Moorish style.
Audiencia, law-court.
Ayuntamiento, town hall, municipality.
Azulejo, glazed tile.
Bajo, lower
Barrio, quarter of a town.
Butaca, armchair seat in a tram de luxe.
Calle, street.
Calleja, *Callegón*, by-street, often a blind alley.
Camarin, shrine of a venerated image.
Capilla mayor, chancel containing the high altar, corresponding to the English choir.
Casa consistorial, town hall.
Cerro, hill.
Cimborio, cupola.
Coro, choir; in Spain usually in the centre of the nave, but sometimes over the W. entrance (*coro alto*).
Correos, post office.
Corrida, bull fight.
Cuartel, barracks.
Custodia, monstrance.
Despacho, office.
Ermila, chapel.
Feria, annual fair.
Fielato, octroi, municipal toll-barrier.
Fiesta, local fair-day.
Fonda, inn, railway refreshment room.
Huerta, highly cultivated land.
Iglesia, church: *iglesia parroquial*, parish church.
Largo, square.
Lonja, exchange building.
Media naranja, half-orange (of a cupola).
Medresa (Arab.), college, school.
Mosquita, mosque.

Mikrâb (Arab.), prayer-recess of a mosque
Mirador, balcony, belvedere.
Morisco, Moor baptised as a Christian.
Mozarabe, Christian subject to the Moors.
Mudéjar, Moslem subject to the Christians.
Mudéjar Style; Hispano-Moresque style of architecture (see p. lxxi).
Palacio, royal palace (in Santander and Asturias, any mansion).
Paseo, public promenade.
Patio, courtyard, quadrangle.
Playa, beach.
Plaza, square.
Posada, inn.
Quinta, country house and gardens (Italian villa).
Reja, iron grille, usually guarding a chapel.
Respaldo, exterior side-walls of the *coro*.
Retablo, large altarpiece, sculptured, carved, or painted, or all three.
Ria, estuary.
Romeria, pilgrimage.
Sagrario, parish church, chapel; monstrance.
Sello, postage stamp.
Seo, cathedral.
Sierra, mountain range.
Silleria, choir stalls.
Solar or *casa solariega*, old town mansion.
Tapia, Moorish earthen wall.
Tarjeta postal, post card.
Trascoro, exterior end-wall of the *coro*.
Trassagrario, back of the high altar; ambulatory behind the *capilla mayor*.
Travesía, lane, by-street.
Vega, ground laid out in gardens, orchards, etc.
Venta, tavern.
Verja, railing round a tomb.

BOOKS ABOUT SPAIN

In the following brief list are grouped the names of a few books, mostly in English, that may be found useful or suggestive by the average traveller in Spain.

TOPOGRAPHICAL AND GENERAL. Among older works that are still interesting, although the Spain they depict has greatly changed, are 'The Bible in Spain' (first published in 1843) and 'The Zincahi,' by *George Borrow*, 'Voyage en Espagne' (1845), by *Théophile Gautier*; 'Spagna' (1873) by *Edmondo de Amicis*; 'The Alhambra; tales and sketches of the Moors and Spaniards' (1832), by *Washington Irving*. The early editions of 'Murray's Handbook for Spain' by *Richard Ford* (1845, etc.), contain information not to be obtained elsewhere.

More modern works include 'Impressions of Spain,' by *J. R. Lowell* (1900); 'Spanish Highways and Byways,' by *K. L. Batts* (1900), 'Wanderings in Spain,' by *A. J. C. Hare*, 'Cities of Spain' and 'Spain and the Spaniards' (1906), by *E. Hutton*; 'Spain and Her People,' by *J. Zimmerman* (1906), 'The Soul of Spain,' by *H. Havelock Ellis* (1908), 'Home Life in Spain,' by *S. L. Bensusan* (1910), 'The Magic of Spain,' and 'A Pilgrim in Spain,' both by *A. F. G. Bell* (1912, 1924); 'Spain,' by *J. Lomas* (1925); 'Poor Folk in Spain' and 'Misadventures with a Donkey in Spain,' by *J. and C. J. Gordon* (1922, 1924), 'A Wayfarer in Spain,' by *A. S. Newbigin* (1926), 'In the Heart of Spain,' by *T. E. Moore* (1927), 'Spain from the South,' by *J. B. Trend* (1928); 'Unromantic Spain,' by *Mario Prax* (1929). The 'Spanish Series' (1904, etc.), edited by *Albert F. Calvert*, includes monographs on numerous Spanish towns, which are especially interesting for their wealth of photographic illustrations. 'El Arte en España,' a series of small books published by *Thomas in Barcelona* (text in Spanish and English), includes *Seville*, the *Alhambra*, and *Guadalupe*. 'Picturesque Spain,' by *K. Huelscher* (1922), has excellent photographs -- 'Spanish Gardens and Patios,' by *M. S. and A. Byne* (1924); 'Spanish Gardens,' by *C. M. Vulhers-Stuart* (1929). 'Spanish Galicia,' by *A. F. G. Bell* (1923), and 'Dancing Catalans,' by *J. Langdon Davies* (1929), deal with special regions. For books about the Balearic Isles, see p. 122.

HISTORY. 'Tartessos,' by *A. Schulten* (1924); Spain under the Roman Empire, by *E. S. Boucher* (1914); 'Histoire des Musulmans d'Espagne,' by *Reinhard Dozy* (4 vols., 1861; English translation, 'Spanish Islam,' by *F. G. Stokes*, 1913), 'Arabic Spain,' by *B. and E. Whishaw* (1913); 'The Moors in Spain,' by *Stanley Lane Poole* (1887); 'History of the Moorish Empire in Europe' by *S. P. Scott* (3 vols.; 1904), 'Islam in Spain,' by *Canon Sell* (1920); 'The Moriscos in Spain,' by *H. C. Lea* (1901); 'History of Spain' (to the death of Ferdinand the Catholic), by *Ulrich R. Burke* (2 vols.; 1895); 'Spain: its Greatness and Decay (1470-1788)' and 'Modern Spain (1788-1898),' by *Martin A. S. Hume*; 'Modern Spain (1815-1898),' by *Butler Clarke* (1906); 'The Rise of the Spanish Empire,' by *R. B. Merriman* (1918-25); 'A History of Spain, founded on the Historia of R. Altamira,' by *E. C. Chapman* (1918); 'The Great Revolt in Castile' (Comuneros movement of 1520-21), by *H. L. Seaver* (1929). A good one-volume history is 'Spain,' by *David Hannay* (1917; Story of the Nations Series). For more serious study the Spanish histories of *Altamira* (1913-14), *Ballesteros y Beretta* (1919), and *Aguado* (1922-23) are indispensable. Earlier works of interest include *Prescott's* 'History of Ferdinand and Isabella' and 'History of Philip II', *Robertson's* 'History of Charles V'; and *Washington Irving's* 'Chronicle of the Conquest of Granada.'

ART. 'Some Account of Gothic Architecture in Spain,' by *G. E. Street* (1865; new ed. by *G. G. King*, 1914); 'Annals of the Artists of Spain,' by *Sir William Stirling Maxwell*; 'A record of Spanish Painting' and 'The Cathedrals of Northern Spain,' by *C. Gasquoine Hartley* (1905), 'Spain; a study of her life

and arts,' by *Royall Tyler* (1913), 'The Industrial Arts in Spain,' by *Juan F. Ruano* (1879), 'Art in Spain and Portugal,' by *M. Dieulafoy* (1913), 'Pour comprendre l'Art Musulman dans l'Afrique du Nord et en Espagne,' by *P. Ricard* (1924), 'Spanish Art' (Burlington Magazine Monograph, 1937), by ten contributors, with a bibliography. The short volumes of the 'Spanish' Series (see above) on Goya, El Greco, Velazquez, the Prado, Spanish Arms and Armour, etc., contain numerous photographs.—A good illustrated Spanish art quarterly is 'Archivo Español de Arte y Arqueología.'

LITERATURE. For the English reader the most comprehensive work on Spanish literature is the 'History of Spanish Literature,' by *George Ticknor* (3 vols.; 1849 and many later editions). Shorter works are 'Spanish Literature,' by *H. Butler Clarke* (1893), 'A New History of Spanish Literature' (1926) and 'Chapters on Spanish Literature' (1908), by *J. Fitzmaurice-Kelly*, 'Main Currents of Spanish Literature' by *J. D. M. Ford* (1921); and 'Introduction to Spanish Literature,' by *G. T. Northrup* (1925). Modern writers are discussed in 'Contemporary Spanish Literature,' by *A. F.-G. Bell* (1925) and in 'Alfonso the Sage and other Spanish Essays' by *J. B. Trend* (1926). Northern Spain is the scene of many of the 'Spanish Short Stories of the 16th Century,' published in the 'World's Classics.' No one will forget 'Don Quixote' or *Le Sage's* 'Gil Blas.'

Maps. The *Mapa General de España* (1:500,000; 9 sheets, including the Canary Islands), issued by the Instituto Geográfico y Catastral, is perhaps the most convenient and authoritative map for general purposes. The much larger *Mapa de España* (1:50,000, over 1000 sheets projected), from the same official source, is still very far from being completed; the published sheets contain little of Southern Spain.—ROAD MAPS for motorists are issued by the *Real Automóvil Club de España* (1:500,000; 15 sheets, mounted 35 p); by *Muchelin* (1:400,000; 13 sheets, paper 2 p, mounted 4 p), by *Blondel la Rougerv*, 7 Rue St Lazare, Paris (1:500,000 in 5 sheets, and 1:1,200,000 in one sheet), and by *Bartholomew* (1:2,000,000).

PRACTICAL INFORMATION

1. PASSPORTS. CUSTOM HOUSE. MONEY AND EXPENSES.

Passports, which are necessary for all travellers entering Spain, must bear the photograph of the holder. British passports (7/6), valid for five years and renewable for five years more (fee, 1/ per year) are issued at the Passport Office, 1 Queen Anne's Gate Buildings, Dartmouth Street, London, S.W.1. (10-4; Sat 10-1), or may be obtained for a small additional fee through any tourist agent. There is a branch Passport Office at 36 Dale Street, Liverpool. The wife and children (under sixteen years) of a traveller may be included on his passport without additional charge. Irish Free State passports (7/6; valid as above) are issued by the Ministry of External Affairs, 23 St. Stephen's Green, Dublin. In the United States passports are issued by the Bureau of Citizenship State Department, Washington, D.C.

British or Irish passports do not require the visa of a Spanish consul, but American passports do (charge 10/, Spanish Passport Office in London, 20 Gordon Square, W.C.1). Travellers must have their passports endorsed by the Spanish police authorities within 24 hrs. of their arrival in Spain. Visitors to remote districts are advised to obtain also some credentials in Spanish (obtained e.g. through a consul or banker).

Custom House. Luggage registered from England through France to Spain is examined both at the French port of entry and on its departure from France (Paris), as well as on its arrival in Spain. A personal appearance at these custom house examinations is very desirable. Dutiable articles should always be declared, but trouble is avoided by excluding them from one's luggage. Small quantities of tobacco, cigars, or cigarettes are usually passed free, if declared. Spirits, new clothing, and jewellery are dutiable. Matches are forbidden.

Returning travellers may be reminded that the list of articles dutiable or forbidden in England includes tobacco in all forms, spirits and perfumes, new articles of silk or partly of silk, sweetmeats, clocks and watches, scientific instruments, saccharin, and drugs such as morphia or cocaine. Pocket flasks of spirits are usually passed free if declared, as well as small quantities of tobacco.

Money. The unit is the peseta (p.), sub-divided into 100 centimos (c.). At par of exchange the pound sterling is worth c. 25 p., but in March, 1930, it equalled c. 40 p., so that the peseta was then roughly equivalent to 6d. or to 12 American cents. Spanish currency includes gold coins of 10, 20, and 25 p., but these are rarely seen. Bank-notes for 25, 50, 100, 500, and 1000 p. are issued by the Banco de España. There are silver

coins of 50 c. and 1, 2, and 5 p ; a nickel coin of 25 c.; and bronze coins of 5 c ('perro chico,' little dog) and 10 c. ('perro gordo,' big dog). The 5 p silver piece is known as a 'duro.' The so-called 'duros sevillanos,' bearing a youthful head of Alfonso XIII of a certain type, may be refused in Northern Spain, though in fact they rarely are refused. They are freely accepted in Andalusia and Valencia. The old monetary unit of the 'real' (1 real=25 c , 4 reales=1 p.) still survives in popular speech, and accounts are sometimes stated in reales.

Money for a tour is conveniently carried in the form of a letter of credit from a bank. The travellers' cheques issued by Messrs Cook, the chief American express companies, and the Association of American Banks may likewise be mentioned. A supply of Spanish change for gratuities and other incidental expenses of the journey should be obtained before leaving home. Money is changed to better advantage at a good Spanish bank than at the changers' at the frontier stations.

Expenses. A tour in Spain is no longer an expensive luxury. A quite satisfactory standard of comfort and cleanliness may be found without going to the most expensive hotels and, though the railway arrangements make 1st class travel almost a necessity for any but the most leisurely traveller, railway fares are not high. A tour in average comfort and including an average amount of travelling need not cost more than 20/-25/ per day; with care this sum could be considerably reduced, while the patrons of the hotels de luxe in the chief towns will pay considerably more.

II. RAILWAYS AND OTHER CONVEYANCES.

Railways. The principal railways in Northern Spain are controlled by the *Compañía de los Caminos de Hierro del Norte*, the *Compañía de los Ferrocarriles de Madrid a Zaragoza y a Alicante* (M.Z A.), and the State, which has recently taken over a number of lines in W. Spain, and there are several smaller companies besides light railways. Both the management and the rolling stock of the Spanish railways have greatly improved during recent years; but the average speed of the trains is still

The *International Expresses* of the Sleeping Car Co offer luxurious accommodation, for which a considerable supplement has to be paid in addition to the 1st cl. fare.—*Express Trains* (trenes expresos) usually consist of corridor coaches, with dining or sleeping and lavatory accommodation. Some (expresos de lujo) have saloon cars (coches salones) with arm-chair seats (butacas) and sleeping cars (coches camas), for which also a supplement is charged.—*Ordinary Trains* (correos; omnibus; mixtos) have either corridor coaches or saloon coaches of the American type. The lavatories (retretes) are very greatly improved, and it is only on the slowest and least important trains that the bad old system still prevails of having lavatory accommodation in the luggage-van.

low and the train services scanty, so that visits 'between trains' to places en route frequently entail a serious waste of time.

Most express trains have 1st and 3rd cl. carriages only. Some of the best expresses do not run daily, but only two or three times a week (consult the time-table). Second class carriages are as a rule found only in the slower trains, so that for the tourist first class travel is at any rate an economy of time. Third class carriages are apt to be crowded and are not adapted for long journeys. In the restaurant cars of the expresos de lujo the charge for breakfast is 2 p., for luncheon 6 p. 25, for dinner 7 p. 50 c.; in other trains the charges are 1 p. 50 c., 5 p., and 6 p. Second and third class passengers are admitted to the restaurant cars for meals only, which are served to them at slightly lower charges. Some trains (without dining cars) halt for meals, but travellers will find it pleasanter (and little more expensive) to bring at least their luncheon with them from their hotel. Such a meal may often be reckoned as part of the day's pension. In most trains of importance carriages are reserved for ladies (*para señoras*), less frequently for non-smokers (*para no fumadores*). Pillows (*almohadas*) and rugs (*mantas*) for night journeys may be hired (2 p. each) at the chief stations. The usual charges at a railway restaurant (*fonda de la estación*, at the larger towns and chief junctions) are 4 p. for luncheon, 4½ p. for dinner. In some cases there are second-class rooms with lower charges. At the chief junctions a decent bedroom is obtainable for 3-4 p. The cantina at other stations is a simple refreshment bar. Local specialties, fruit, and water (5 c. per glass) are hawked on the railway platforms.

FARES AND TICKETS. Railway fares are calculated at the rate of 10 5 c. (1st cl.), 7.85 c. (2nd cl.), and 4.75 c. (3rd cl.) per kilometre, plus a surtax of 15%. Spanish time-tables quote the fares without this surtax, but include a table showing the amount to be added in each case to make up the actual charge. The fares given in this volume are inclusive of the surtax. To the total must be added the '*sello de recibo*' (receipt stamp) at the rate of 5 c. for a 2 p. fare and upwards, and the '*seguro obligatorio*' (compulsory insurance), 10 c. for a 3 p. fare and upwards. Children travel for half-fare. Return tickets (*billetes de ida y vuelta*) at reduced rates are issued only between certain stations and at certain seasons. For circular tour tickets, etc., application should be made to a tourist-agent.—The booking offices close five minutes before the departure of the trains. In the larger towns travellers may avoid the queue at the railway station by purchasing their tickets and registering their luggage at the *Despacho Central*, or railway office in the town.

Kilometric Tickets (billetes kilométricos), which are issued at reduced prices for all three classes and are available on all Spanish railways (except a few minor lines, notably the Asturian and Basque light railways), by any train with the appropriate class, are recommended for their convenience and economy. They are issued for distances of 3000–12,000 km. (1860–7450 m) and are valid for 3–12 months according to distance. Tickets for 4000–12,000 km. may be used by two or more members of the same family or business concern (the number varying with distance), thus, e.g. a family party of four with a ticket for 6000 km. may travel together for 1500 km. Forms of application for these tickets (to be obtained at Spanish railway stations or from tourist agents at home or abroad) must be accompanied by a deposit of 10 p. (allowed for in the price) and a photograph of the applicant (*carte-de-visite* size). The ticket (a booklet of detachable coupons each representing 5 km.) is presented at the ordinary booking-office where in exchange for so many coupons the traveller receives a railway ticket (*billete complementario*) for the desired distance (minimum 30 km.). A small supplementary tax (the '*sello de recibo*') is paid at the same time. The compulsory insurance is included in the original sum paid. There is no allowance for unused coupons. The following are representative charges

Km.	1st cl	2nd cl	3rd cl.	Pers	Validity.
3,000	310 p. 55 c.	233 p. 90 c.	141 p. 95 c.	1	3 months
5,000	514 p. 85 c.	387 p. 15 c.	233 p. 90 c.	3	5 "
10 000	1028 p. 70 c.	773 p. 25 c.	463 p. 75 c.	6	10 "

Railways in the text on which these tickets are not available are indicated by the letter N K.

Circular Tickets at reduced rates are issued to travellers visiting various parts of Spain. It is usual in these cases to enter the country by one frontier station and quit it by another. Particulars as to the allowed itineraries may be obtained at the Spanish Tourist Bureaux.

Luggage (*equipajes*). Luggage, except hand-luggage, must be registered in exchange for a luggage-ticket (*boletín de equipajes*) and should be at the station in good time. The free allowance is 30 kg (60 lbs.) for each traveller (children 15 kg.). The charge at the left-luggage office (*depósito de equipajes*, rarely found at small stations) is 10 c. per package per day. Hand luggage may safely be left 'between trains' in the station '*fonda*,' in charge of a porter, or even in a neighbouring shop. Theft of luggage in such circumstances is practically unheard of in Spain. It should be noted that hotel porters are not permitted to carry even hand-luggage between the tram and the hotel omnibus; it must be entrusted to a railway porter (*mozo*).

TIME TABLES. *Bradshaw's Continental Guide* (3/6) and *Cook's Continental Time Table* (2/6) are the leading English international time-tables. Good Spanish time-tables, with railway maps, lists of fares, etc., are the *Guía General de Ferrocarriles* (monthly, 2½ p.), the *Guía General de Comunicaciones Ferro-Vía* (monthly, 2½ p.), etc. Railway time is Western European or Greenwich time (½ hr. in advance of Madrid time). 'Summer time' is not observed. The 24-hour system, reckoned from midnight (so that 1 p.m. becomes 13 o'clock, etc.), is in operation on Spanish railways and is adopted in the above time-tables. Midnight is 0 o'clock for train starting, 24 o'clock for trains arriving.

In the alphabetical lists of stations names beginning with *Ck* or *Ll* form separate groups.

The following abbreviations are used in Spanish time-tables :

apart. = *apartadero* (platform); apaad. = *apadero* (halt); c. = *cantina* (buffet); corr. = *correo* (ordinary train); discr. = *discrecional* (train at irregular intervals); e. = *empalme* (railway junction); es. = *estación* (station); ex. = *expreso* (express); f. = *fonda* (railway restaurant); k. = *kilómetro* (kilometre); l. or ll. = *llegada* (arrival); m. = *mañana* (morning, before 12 noon), merc. = *mercancías* (mixed goods and passenger train), mix. = *mixto* (mixed, slow train); n. = *noche* (night, after 7 p.m.); p. = *peseta*; rap. = *rápido* (fast train), s. or sal. = *salida* (departure); t. = *tarde* (afternoon, 1½ to 7 p.m.).

Motor-Buses (automóviles de línea). Irrespective of the seasonal arrangements for the benefit of tourists, the somewhat wide-meshed railway system in N. Spain is supplemented by a great development of regular motor-bus services. Many of the chief towns are connected with each other by long-distance motor-buses (daily or oftener) offering an alternative to the railways and sometimes following a much more direct route (e.g. Santiago to La Coruña, Madrid to Cuernca). On the more important routes the motor-buses are comfortable vehicles of the char-à-bancs type and convey a reasonable amount of luggage; the fares are moderate and there are usually two classes of seats. They afford a more intimate view of the country than the railways, but the halts at intermediate points are brief. Most small towns and villages untouched by the railways are reached from the nearest town or station by motor-diligence, and from all the large towns motor-diligences (sometimes quite humble vehicles) radiate to the villages in the environs. Comp. the *Guía General de Automóviles de Línea de España* (c. monthly; 2 p.).

Steamers. The ports of Northern Spain are connected with each other by more or less regular services of local steamers, of which the best adapted for the tourist are those of *Macandrews & Co.*, *Ybarra y Compañía*, and the *Compañía Transmediterránea*. Details of the sailings will be found in our accounts of the principal ports (Barcelona, Valencia, Bilbao, La Coruña, Vigo, etc.). There are also various smaller Spanish companies, whose boats, however, are deficient in comfort and convenience.—For steamers to England, to other European ports, and to America, see p. xi.

Tourist Agents. Railway tickets (including kilometric and circular tour tickets) and general information may be obtained from the official *Spanish Travel Bureaux* at 173 Piccadilly, London, W.1., and 695 Fifth Av., New York. In addition there are many tourist-agents who, for the payment of an inclusive sum, will relieve the traveller of all trouble and anxiety with regard to transport and hotel accommodation. Tours to suit all purses are arranged by the tourist agencies mentioned below, several of which have branches in other towns. Travellers who join a party with a fixed itinerary pay considerably less than those who are conducted independently with an itinerary of their own choosing.

LONDON. *Thomas Cook & Son*, Berkeley St., W 1, Ludgate Circus, E.C.4, 125 Pall Mall, S.W.1, 378 Strand, 86 Oxford St., 122 High Holborn, 81 Cheapside, 21 Kensington High St., etc., *Pickford's Ltd.*, 205 High Holborn, W.C.1, 156 Brompton Rd., S.W.3, etc.; *Sir Henry Lunn Limited*, 5 Endsleigh Gardens, N.W.1; *George Lunn Towns Ltd.*, 163 Wigmore St., W.1, *American Express*, 6 Haymarket, S.W.1, and 16 Bury St., E.C.3; *Dean & Dawson*, 81 Piccadilly and 26 Aldersgate St.; *Frame*, 92 Southampton Row, W.C.1, *Polytechnic Touring Association*, 309 Regent St., W.1; *Bennett's Travel Bureau*, 66 Haymarket, S.W.1. Several of the large London 'stores' likewise have touring departments. The London office of the *International Sleeping Car Co.* is 20 St James's St., S.W.1.

NEW YORK. *American Express*, 65 Broadway, *Clark's Towns* 1475 Broadway; *Thomas Cook & Son*, 585 Fifth Avenue, *Raymond & Whittcomb*, 606 Fifth Avenue.

III. HOTELS AND RESTAURANTS

The standard of comfort, efficiency, and cleanliness in the hotels of Northern Spain is steadily rising, and in almost any district satisfactory accommodation is found as easily and as reasonably as in France or Italy. In Madrid, Barcelona, San Sebastian, and Santander there are large *hôtels de luxe* providing cosmopolitan comfort at corresponding charges, while the ordinary first-class hotels in these towns and in Burgos, Zaragoza, Valencia, etc. are usually excellent. Even the second-class hotels in the larger towns need not be scorned by the unexacting traveller, who is prepared for Spanish dishes and cooking. Bathrooms and running water in the bedrooms are found in an increasing number of comparatively modest hotels, even though the taps may not always function as smoothly as might be wished. The increase in tourist traffic throughout Spain has had its effect on the hotel industry even in the less visited towns, and first class hotels have been or are being built at Santiago, León, Lugo, Oviedo, Salamanca, Cuenca, etc. In the country inns and in some of the less progressive towns the table is entirely Spanish and there is a lack of comfort in the public rooms; disadvantages against which may be placed the opportunity of seeing a national and characteristic side of Spanish life. The hours of meals are: breakfast 8-9 a.m., lunch 1-2 p.m., dinner 8.45-10 p.m.

It is usual in Spanish hotels to make a pension charge (*pensión completa*) even for a single day, including bedroom (*habitación*), breakfast (*desayuno*), luncheon (*almuerzo*), and dinner (*comida*). A small extra charge (50 c.-1 p.) is usually made for serving breakfast in the bedroom. In a few old-fashioned hotels breakfast is not included in the price of pension. The pension charge including a bedroom with a bath (*con baño*) is, of course, higher than a bedroom alone (*sin baño*). The minimum pension charge quoted by a hotel may be taken as a rough index of its style and character. In the

larger towns good quarters should be obtained for c. 20-30 p per day, in the cheaper hotels for c. 12-20 p. The custom of adding 10 per cent. to the bill for service is almost universal, and extra gratuities are not expected except by the porter and the buttons. Boots are not cleaned in the hotel except by special arrangement. During festivals and local ferias hotel charges are usually raised. Most hotels send motor-buses to meet the chief trains; in some towns the ordinary public omnibuses serve the hotels.

Pensions. Good pensions, in some cases with English proprietors, are to be found in Madrid and Barcelona. The Casa de Huespédes, or ordinary Spanish boarding house, is not well adapted for those ignorant of Spanish and Spanish customs.

Restaurants (restaurantes). Except in the chief towns good restaurants are rare, and the tourist generally lunches and dines at his hotel. Spanish restaurants usually serve meals à la carte only, seldom à prix fixe (al cubierto). The portions are generous, one is often sufficient for two persons, and half-portions are sometimes served. Spanish cookery is rather oily and somewhat highly seasoned and should therefore be treated with respect. Wine (blanco, white; tinto, red) is the usual beverage though beer (cerveza) also is common. The wines usually ordered are Rioja or Valdepeñas; vino corriente is vin ordinaire. Meals à la carte may be obtained at some of the cafés. The casas de comidas are simpler eating-houses.

Cafés (cafés) do not play so prominent a part in Spain as they do in France, their place being taken by casinos or private clubs. In the smaller towns cafés are apt to be crowded and filled with tobacco smoke, and do not always have open-air accommodation. They are very sparingly patronised by Spanish ladies, except in certain cases, where ladies take chocolate or other refreshments in the evening between 6 and 7.30 p.m. The waiter expects a tip of 10-20 c. for serving beer, coffee, ices, etc.—In the *Cervecerías*, which resemble French brasseries, Spanish beer and other refreshments are served; and in the *Horchaterías* summer drinks are provided; but there is little to distinguish such establishments from the ordinary café.

IV. POSTAL INFORMATION

Post and Telegraph Offices, not invariably in the same building, are open from c. 8 a.m. to c. 8 p.m., and are closed on Sun and recognized holidays. Correspondence marked 'lista de correos' or 'poste restante' ('to be called for') may

be addressed to any post office, and is handed to the addressee on proof of identity (e.g. passport) and on payment of 5 c. (in stamps) for each letter (not always exacted). The poste restante is open only at certain hours, which are liable to change. The surname of the addressee, especially the capital letter, should be very clearly written and no 'Esq.' should be added. Letters of any importance should be registered (certificado, in Spain 30 c., for abroad 40 c.) Postage stamps (sellos) are on sale at all post-offices and at tobacconists' shops (estancos). Letter boxes (buzones) are to be found inside tobacconists' shops, on tramway cars plying to head post offices or railway stations, in the postal vans on the railway trains, and in certain towns at important street-corners.

	In Spain, Portugal, United States, and S. America.	Elsewhere abroad.
LETTERS .	25 c. for each 25 gr (15 c per 20 gr in the same town)	40 c. for 20 gr ; then 25 c. for each 20 gr.
POSTCARDS	15 c	25 c
PICTURE POSTCARDS	15 c.	25 c
NEWS- PAPERS .	5 c. each up to 700 gr.	10 c per 50 gr.
TELEGRAMS	1 p. 10 c for 10 words; then 10 c per word	From 31 c per word upwards.

There is no parcel post, but PARCELS up to 4 kg. (c. 8½ lbs.) may be sent by letter post in Spain, up to 2 kg (c. 4½ lb.) abroad.

V. MOTORING AND CYCLING

Motorists and motor-cyclists proposing to tour in Spain will save much trouble by joining the *Automobile Association*, the *Royal Automobile Club*, or the *Automobile Club of America*, which are affiliated with the *Real Automóvil Club de España* (head office 69 Calle Alcalá, Madrid). In exchange for a deposit of the amount of the customs dues on the car these societies

issue to their members (gratis or for a low fee) a triptyque or entry-permit (*carnet de passages*, when it applies to more than one country) which reduces the frontier formalities to a minimum. They furnish car-owners also with the international driving licences and with the nationality and descriptive plates required by the terms of the International Convention. Each car in Spain should have two white lights in front and a red rear light. The number plate must be illuminated at night. A horn and good brake are, of course, essential.

The ROADS of Spain no longer deserve wholesale condemnation. An effort is being made to attract motorists to Spain and the Government has planned and partly completed over 3000 miles of improved highways to connect the chief cities of interest. Apart from these, however, many of the roads are stony and often under repair and the average life of a tyre in Spain should be calculated as only $\frac{2}{3}$ of the life of a tyre in England. Many roads in Spain are hilly and even mountainous, so that the brakes should be carefully seen to. The rule of the road in Spain is to keep to the right. There is no speed limit, but drivers should keep their cars well in hand, especially in villages and at corners, and should implicitly obey all police regulations; responsibility for accidents to pedestrians is thrown almost entirely on the motorist.

GENERAL HINTS. Tyres to fit British cars are not always easily obtainable; spares should therefore be carried. Many garages have no pumps for inflating tyres; it is prudent therefore to have a good air pump and inner tubes with suitable valves. Distances between towns of importance are often considerable, and a good stock of petrol (*gasolina*) should be taken, as supplies cannot be reckoned on at smaller towns en route. The sale of petrol is now a government monopoly and supplies can be obtained only from pumps. The motorist should carry also his own comforts, including food to render him independent of indifferent wayside inns and wraps against cold, rain, and dust.

Cycling. Spain is not a good country for cycle-tours. The distances between points of interest are great and the roads are often dull, steep, and shadeless. Cyclists on entering Spain are required to deposit a sum equivalent to 2 p. 40 c. per kilogramme (amounting with extras to about £3 10/), most of which is returned when the country is quitted, provided that the exit is made at the point of entrance.

Glossary of Motoring Terms. In the garages of the larger towns in Spain it is usually possible to find someone who speaks French or even a little English. The following short glossary of technical terms is intended to be a help in time of trouble, especially in more out-of-the-way places. The words in *italics* are feminine in Spanish.

AXLE, eje.
 BACK FIRE, explosión en el carburador
 BEARING, cojinete. Ball bearing, cojinete de bolas.
 BELL, *bocina*, klaxon.
 BELT, *correa*, de ventilador.
 BOLT, bulón
 BONNET, *capot*.
 BRAKE, freno. To tighten, loosen, brake, tensar, aflojar freno.
 BROKEN DOWN, el coche está discom-puesto.
 BUCKLED WHEEL, *rueda* descentrada.
 CAMSHAFT, arbol de levas.
 CARBIDE, carburo.
 CARBURETTER, carburador.
 CHECK VALVE, *valvula*.
 CLUTCH, embrague.
 COCK OF TAP, grifo.
 COG WHEEL, *rueda* dentada.
 COIL, *bobina*.
 CONDENSER, condensador.
 CONNECTING ROD, *biela*.
 COUPLER, acoplamiento.
 CRANK, *manivela*. Crank pin, bulón de *manivela*.
 DIFFERENTIAL GEAR, diferencial.
 ECCENTRIC ROD, *varilla* excéntrica.
 EXHAUST, escape. Open exhaust, escape libre.
 FIRING, encendido, orden de explosión.
 FORK, *horquilla*.
 FRAME OF MOTOR, bastidor.
 FRICTION, roce.
 GEAR, piñon. In gear, metido en velocidad. Out of gear, en punto muerto.
 HANDLE, *manecilla*.
 HOOD, *capota*.
 HORN, see Bell.
 HUB, cubo de la *rueda*.
 IGNITION, *ignición* or encendido.
 INDUCTION (Intake) VALVE, *valvula* de *admisión*.
 JACK, gato.
 LAMP BULB, *bombilla*.
 LEVER, *leva*.
 LIFTING TACKLE, diferencial con *cadena*.

LIGHTING SYSTEM, to go over, repasar alumbrado.
 LINCH PIN, pasador.
 LUBRICATING OIL, aceite para engrase.
 LUBRICATOR, engrasador.
 MISFIRE, falta un cilindro.
 MUDGUARD, guardabarro.
 NUT, *tuerca*.
 PACKING, *empaquetadura*.
 PATCHES (rubber), parches, parches rapidos.
 PEDAL, pedal.
 PETROL, *gasolina*.
 PIPE, caño or tubo.
 PISTON PIN, bulón de pistón.
 PLUG, tapon.
 PRESSURE GAUGE, indicador de presión.
 PUNCTURE, pinchazo.
 REPAIRS, *reparaciones*.
 RIV, *llanta*.
 RUBBER, goma. Rubber solution, *disolución*.
 SCREW, tornillo.
 SHAFT, arbol. Rear axle shaft, palier.
 SILENCER, silencioso.
 SKID, to, patinar.
 SOCKET, asiento.
 SPANNER (wrench), *llave fija*.
 SPARKING PLUG, *bujia*.
 SPLIT PINS, pasadores.
 SPOKE, radio.
 SPRING, muelle, resorte.
 SPROCKET CHAIN, *cadena*.
 STEERING WHEEL, volante.
 STUFFING BOX, *caja* para *empaquetadura*.
 SWITCH, contacto.
 TAPPETS, taquets. To adjust, ajustar taquets.
 THROTTLE VALVE, mando de *gasolina*.
 TYRE, cubierto. Inner tube, *cámara*, to pump up tyre, inflar neumático.
 VALVE, *valvula*.
 VICE, tornillo.
 WASHER, arandela.
 WATER JACKET, *cámara* de agua para enfriamiento.
 WRENCH (monkey wrench), *llave inglesa*.

VI. BULL FIGHTS

The most important bull-fights (corridas de toros) take place in Madrid, the capital, and in Seville, the classic home of this national Spanish sport, but every town of any importance in Spain has its bull-ring (plaza de toros) in which bull-fights

take place at fiestas and frequently on Sunday and holiday afternoons during the season. There are no bull-fights in winter; the season opens with the Easter *corrida* at Seville and lasts until November; in summer and in October *novilladas*, or fights for young bulls and less experienced *toreros*, are frequent.

The bull-ring is an open amphitheatre on the Roman plan, with the arena separated from the rising tiers of seats all round by a stout stockade, 5 or 6 ft. high, with narrow openings through which the *toreros* escape when hard pressed by the bull. Occasionally a frantic bull leaps over this barrier into the narrow passage behind, causing considerable dismay. The *barreras*, *contrabarreras*, or *delanteras* are the seats nearest the arena, and are favoured by the most enthusiastic 'aficionados,' the experts, or 'fans', but the *tendidos*, or *gradas* (steps) behind these afford an even better general view and are cheaper. Small straw mats for use on the stone *gradas* may be hired on entering (20-30 c). Ladies should sit in the covered *palcos* (boxes) above the *gradas*. In every case care should be taken to secure a ticket for the shady side of the ring (*boletín de sombra*). Prices of admission, which vary, are stated on the posters announcing the *corrida*; tickets may be obtained in advance from agents in the towns or through the hotel porters.

On the ethics of bull-fighting everyone must decide for oneself. Great suffering is entailed on the animals involved, and while the odds are heavily against the bull (which is invariably killed), the danger to human life is not small. The great blot on the bull-fight has always been the torture of the horses. Until 1928 these, usually worn-out creaks of little value and no spirit, were exposed unprotected to be goaded by the infuriated bull, and if they escaped with life, their ghastly wounds were often roughly sewn up or stuffed with tow and they were goaded to face the terrifying ordeal once more. The padded cuirasses or *plastrons* (*petos*) with which the horses are now provided are a mitigation of the evil, but painful and harrowing scenes still occur. The prohibition of *banderillas de fuego* (see below), the same year, was another step in the direction of mercy. —High physical courage, a lightning quickness of decision, and marvellous agility, are required of the *toreros*, and some of their daring stunts are justly hailed with storms of applause.

The leading *torero* at a *corrida* is the *matador* or *espada*, who finally dispatches the bull, at the head of his profession, he is usually a popular idol and receives large sums for his exertions. Subordinate to him and constituting his 'cuadrilla' are the *banderilleros*, who plant the darts in the bull's shoulders and the *picadores*, or mounted lancers. Other *toreros*, whose duty it is to tire and irritate the bull with their cloaks (*capas*) and to distract his attention at critical moments, are known as *chulos* or *monos*.

The *corrida* opens with the processional entry of the *toreros*. They are led by two mounted *alguazils* in quaint dresses, after whom walk the bull-fighters in order of rank, followed by the gaily caparisoned mule-team, whose function

is to drag the carcasses of slaughtered bulls and horses from the arena. The president of the fight, who occupies a central box facing the toril, or bull-enclosure, tosses the key of the toril to the alguazils, the procession dissipates, the toril is opened, and the bull, decorated with the colours (devisa) of the ganadería (ranch) in which he was bred, enters the arena. Fighting bulls are usually between four and eight years old.

Six bulls are usually killed at a corrida, as the fate of each bull is settled in c. 20 minutes, the afternoon's entertainment, which presents the same scene six times, with little variation, lasts c. 2 hrs. As a preliminary the toreros tease and at the same time tire the bull by playing him with their capas, the pugnacious but somewhat stupid animal invariably attempting to gore the cloak and not the man. The final fate of the bull is a tragedy in three parts. The first act is the *Suerte de Picar*. The picadores, armed with lances (puyas) with short steel points and with their legs protected by greaves, are mounted on horses, whose right eyes are bandaged. The bull is incited to attack on the horse's blind side and, irritated by the prick of the puya, lunges furiously at the horse's belly, sometimes lifting and overthrowing both horse and rider with great damage to both. His attention is, however, immediately distracted by the capas of the by-standing chulos, and the scene is repeated with the next picador. For the second act, the *Suerte de Banderillos*, the bull is manœuvred into the centre of the arena to encounter the banderilleros, with their barbed darts c. 2½ ft. long adorned with streamers. Awaiting the furious charge with great sangfroid, the torero leaps aside at the last moment, plunging the darts into the withers or shoulders of the bull as he dashes past with lowered head. Three or four pairs of banderillos are usually planted in the flesh of each bull. The use of banderillas de fuego, with explosives to terrify and scorch sluggish bulls, was forbidden in 1928. Last scene of all is the *Suerte de Matar*. The matador, with his sword (estoque) and his muleta (a small red silk flag attached to a short rod), now enters the arena, and, after displaying his hardihood, skill, and agility in various manœuvres that arouse the enthusiasm of the aficionados, prepares to despatch the exhausted but still formidable animal. Inviting but evading attack, his aim is to kill at a blow by plunging his sword through the cervical vertebrae to the heart of the bull. The feat, if successful, is the matador's triumph, but several thrusts are often required before the bull succumbs. In many cases the coup de grâce is given to the prostrate bull by the dagger (puntillo) of the attendant puntillero. The carcass is dragged from the ring by a mule-team at the gallop, the sand is raked smooth by the areneros, and the proceedings begin da capo.

Athletic sports, especially football and the Basque national game of pelota, have made great headway in Spain during the last few years, but the bull-fight is still the favourite popular 'sport,' though perhaps not so fashionable as formerly. All attempts to abolish it have failed. The literature on the subject, historical, descriptive, and technical, is very extensive. A recent useful little summary for English readers, though from a hostile point of view, is 'The Spanish Bull Ring' by *J. Morewood Dowsett* (1928). 'Sangre y Arena,' a novel by *Vicente Blasco Ibañez*, dealing with bull-fighting, has been translated into English under the titles 'Blood and Sand,' and 'The Matador.'

VII. GENERAL HINTS

Season and Plan of Tour. For a tour in Northern Spain the best season extends from about the end of February to the middle of May, the choicest months being March and April. By October the heat of summer has abated, but the days are then shorter. The Mediterranean coast and the Balearic Islands have a mild winter climate, and the Atlantic coast, especially in Galicia, enjoys a comparatively temperate summer season, except perhaps in August. In the height of summer the coast resorts between San Sebastian and Santander are frequented by bathers.

For the ordinary tourist the interest of N. Spain is in its towns; Toledo, Madrid, Salamanca, and Barcelona rank first; but Burgos, Zaragoza, León, and Santiago, with their magnificent cathedrals, Ávila, with its mediæval walls, romantic Segovia, and Tarragona and Valladolid with their historical associations, to mention only a few cities haphazard, all repay a visit. The lover of mountain scenery may explore the bleak and barren Pyrenees of Aragon, or the Cantabrian peaks rising above the rich green valleys of Asturias, or even in the less extensive Sierra de Guadarrama, the summer and winter resort of the Madrileños, and wide expanses of almost untravell'd country, where the old Spanish life goes on almost unchanged, lie to the E. of Cuenca, in the roadless Vierzo N.W. of Astorga, and among the wild hills on the way from Ávila into Extremadura. Modern Spanish enterprise can be studied in the neighbourhood of Barcelona and Valencia and in the industrial areas round Bilbao and Gijón. The following itinerary beginning at Irún will introduce the active traveller to the chief points in N. Spain (omitting Galicia and Extremadura) within about a month, but it may profitably be extended over a longer period. A glance at the map will show what 'cuts' can be made by those whose time is limited.

Irún to Burgos (1 day), Valladolid (1 day) and Ávila (1 day).—Ávila to Salamanca (2 days).—Salamanca to Madrid (1 day).—Madrid and the Escorial (4 days).—Excursion to Toledo (1 or 2 days).—Madrid to Segovia, León, and Oviedo (4 days).—Oviedo to Santander (1 day, preferably by road so as to include

Covadonga).—Santander to Madrid (1 day).—Madrid to Zaragoza (2 days).—Zaragoza to Tarragona (1 day).—Tarragona to Barcelona (1 day).—Barcelona and Montserrat (3 days).—Balearic Islands (3 days at least).—Barcelona to Gerona (1 day).—Gerona to Port-Bou (1 day).

Language. A knowledge of Spanish is not essential for those making the usual tours in Spain, as English and French is understood at all the chief tourist-hotels, and even in smaller hotels someone is usually found to interpret, while English-speaking guides may be hired (best through the hotels). But even a smattering of Spanish adds very greatly to the enjoyment and profit of a tour; those with whom the traveller comes into contact in general intercourse—railway and other officials, sacristans, custodians of museums, shopkeepers (except in large establishments), garage proprietors, cabmen, etc.—rarely understand anything but Spanish.

VOWELS are pronounced as in Italian (*a* = ah, *i* = ee, etc.); in the syllables *gue*, *gui*, *que*, *qui*, the *u* is silent, unless marked by a diæresis (*crema*).—**CONSONANTS** are pronounced more or less as in English, with the following exceptions: *c* before *e* or *i* like *th* in *think*; *ch* as in *chapter*; *d* final is scarcely sounded; *g* before *e* or *i* as a guttural *h* (e.g. Gerona = Herona); *h* is mute; *j* is roughly aspirated (Jaén = Haén); *ll* like the French *l-mouillé* (as in *cotillon*), *ñ* like the French *gn* (*señora* = *senyora*); *r* is trilled; *s* is sharp, *z* like *th* in *think*.—**ACCENTS.** Words of more than one syllable ending in a vowel, in *ia* or *io*, regarded as diphthongs, or in *n* or *s* are accented on the penultimate syllable, those ending in other consonants on the last syllable. Exceptions to these rules are indicated by an acute accent.

Intercourse with Spaniards. Attention to the more formal manners of Spaniards should be paid by travellers. Every Spaniard (be his class what it may) considers himself a caballero or gentleman, and expects to be treated with courtesy. In applying to strangers for directions or information the hat should be raised and questions should not be put abruptly. The phrases *dígame usted* (please tell me), *deme usted* (please give me), and *haga usted el favor* (be so kind) should be employed, and *muchas gracias* (many thanks) should not be forgotten. Gratuities need not be large, but should not be mean. A cigar or a cigarette is often useful when a money gratuity seems out of place. Begging and uninvited offers of guidance should be met with firmness but without harshness or rudeness.

Churches of importance, including Cathedrals, are generally open all day, except for c. 2 hrs about midday. Tickets have sometimes to be taken for admission to the treasuries, locked chapels, or towers; in other cases the sacristán will act as guide ($\frac{1}{2}$ –1 p.). Smaller churches are sometimes not open after 9 a.m. (10–12 on Sun.), but the sacristán may usually be found with the aid of a boy. The chief festivals are those of Holy Week, and Corpus Christi. The frequent pasos or religious processions are of great interest.

Museums. State collections are open free on Thurs. and Sun.; others are usually free on Sunday. In the smaller towns

the official hours are not always rigidly adhered to. In wet weather some collections are closed.

Theatres. Performances begin at a late hour and sometimes last until after midnight. In some of the smaller theatres there are four 'houses' between c. 6 p.m. and midnight, any of which the spectator may select. An entrance ticket (*entrada*) is usually necessary as well as a ticket for a seat. The best places are the butacas (stalls) and palcos (boxes) — *Cinemas* are found in every town — *Casinos* and *Variety Entertainments* are often interesting for their Spanish dancing and songs. Enquiry should be made as to the character of these entertainments, especially if ladies be of the party.

Tobacco. The manufacture and sale of tobacco is a state monopoly in Spain; but the best foreign tobaccos and cigarettes are sold in the tobacco-shops (*estancos*) in the larger cities at a price slightly higher than in England. The ordinary Spanish cigarettes are merely masses of tobacco loosely wrapped in paper and must be properly rolled before being ready for smoking. Travellers who are not skilled in rolling cigarettes are recommended to buy ready-made cigarettes (*cigarrillos ya hechos*) of which a good variety is *Canarias* (50 c. per packet).

Guides. Except in such tourist-centres as Toledo, the tourist will not be troubled by the importunities of would-be guides, and even in these the attentions of idlers can be easily discouraged by a polite refusal. In the event of a guide being unobtainable from a tourist-office, the traveller should apply to the proprietor of his hotel. The persistent offers of information from small boys (especially obnoxious on Sundays and holidays) should be completely disregarded.

Public Holidays. Official public holidays in Spain are New Year's Day, Jan. 6th (Epiphany), Maundy Thursday, Good Friday, March 19th (St. Joseph's Day), May 1st, May 2nd (National fête), Ascension Day, Corpus Christi, July 25th (St. James' Day), Assumption Day (Aug. 15th), Dec. 8th (Immaculate Conception), and Christmas Day. Court festivals are Jan 23rd (Saint's day of the King and the Prince of Asturias), May 10th (Prince's birthday), May 17th (King's birthday), Oct. 24th (Queen's birthday), Dec. 23rd (Queen's saint's day).

Weights and Measures. The French metric system of weights and measures was adopted by Spain in 1859, and the French terms introduced with substantially no change. The *metro* is the unit of length, the *gramo* of weight, the *area* of land-measurement, the *litro* of capacity. Greek prefixes (deca, hecto, kilo, miria) are used with these names to express multiples; Latin prefixes (deci, centi, mili) to express fractions (kilómetro=1000 metros, milímetro=1000th part of a

metro) For approximate calculations the metro may be taken as 39 inches, the litro as $1\frac{3}{4}$ pint, the hectolitro as 22 gallons, the hectárea as $2\frac{1}{2}$ acres, 15 gramos as $\frac{1}{2}$ oz., and 5 kilómetros as 3 miles

The old Spanish libra is a fraction over 1 lb , the quintal a fraction over 101 lbs. The arroba equals 25 lbs , as a liquid measure it is equal to $3\frac{1}{2}$ gals. of wine or $2\frac{3}{4}$ gals. of oil.

I. THE BASQUE PROVINCES AND NAVARRE

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The **Basque Provinces** (*Provincias Vascongadas*), inhabited in great part by a race of mysterious origin in no way akin to the Spanish, have throughout history been especially energetic in preserving their rights and liberties, and to this day they enjoy certain privileges of self-government, descended from the ancient 'fueros,' the codes of law maintained by centuries of struggle against the Castilian overlords. The conservation of the old provincial titles—Guipúzcoa, Vizcaya, Álava, and Navarre—when all other modern Spanish provinces are called by the names of their capital cities, is the most significant outward mark of this independent spirit. The Basques or Vascones first appear in history as robber bands plundering travellers in the W. Pyrenées; it was they who brought about the disaster of Roncesvalles and the death of Roland, and the influx of pilgrims from all over Europe to the shrine of Compostela brought them much booty. From the 11th cent. onward the three N. provinces were restless vassals of the kingdom of Castile, but it was not until the 19th cent. that they played a prominent part in Spanish history. In the Carlist Wars of 1833–39 and 1872–76 the Basques supported the rebels and showed some of their ancient skill in guerrilla mountain warfare in defence of a hopeless cause; as a punishment Alfonso XII revoked many of the ancient fueros, including the cherished right of exemption from military service.

The Basque language, called Eskuara or Euskara by those who speak it, is an idiom of no known derivation, and is believed to be a relic of the Iberian tongue spoken throughout Spain before the

Roman conquest The Basques themselves, about 600,000 in all, of whom 130,000 live on French soil, are a tall and handsome race; their peculiar national costume is now represented by the *boina* or *béret*, a sort of tam-o'shanter, worn universally by the men (and now popular throughout Spain), the *alpargatas* or rope-soled shoes, and the *makhila*, which serves both as a walking-stick and a weapon and is carried by a thong. The national game of *Pelota* or *Pelote* resembles fives and (in one of its forms) is played with a huge glove of basket-work (*chistera*). The Basques, though stubborn and conservative, are an industrious and enterprising race and are hardy seamen; they emigrate in great numbers to South America, especially to the Argentine Republic, but if fortune favours them it is their custom to return to their native soil.

GUIPÚZCOA (capital, San Sebastián), the most completely Basque area, is the richest of the provinces in agriculture; its fruits and forests are a further source of wealth, while manufactures are facilitated by the water power derived from the short though vehement rivers of the steep N. slope of the Pyrenees and Cantabrian mountains.

VIZCAYA (capital, Bilbao), famous too for its cereals and fruit (its cider is notable), excels all other Spanish provinces in mineral wealth, which finds a natural outlet in the port of Bilbao.

ÁLAVA (capital, Vitoria), mainly on the S. slope of the Pyrenees, does not enjoy the abundant rainfall of the preceding provinces, and is relatively poor in natural resources, though its S. fringe, the *Rioja Alavesa*, along the N. bank of the Ebro, produces excellent wine. Except in the extreme N. the Basque language is rarely spoken in this province.

Navarre (capital, Pamplona), whose Northern portion alone remains Basque in language and customs, has had a different history from the other Basque provinces. The kingdom established here in the 9th cent., despite the Frankish and Moorish attacks, reached its zenith under Sancho the Great (1100-35), but though reduced in dimensions it endured under various dynasties, mainly French, until the marriage of Queen Catherine of Foix with Jean d'Albret, who as a French protestant, came under the Papal ban. In 1512 Ferdinand the Catholic confiscated the whole of Navarre S. of the Pyrenees, and thenceforth it has been united to the crown of Spain. Navarre was anciently divided into six 'merindades,' with capitals at Pamplona, Sangüesa, Olite, Tudela, Estella, and St-Jean-Pied-de-Port, the last representing French Navarre, which was united to France at the accession of Henri IV.

1. FROM IRÚN TO MADRID

RAILWAY, 392 m (631 km) via Ávila (90 p 70, 68 p. 5, 40 p. 80 c.); to *San Sebastián*, 10½ m. (17 km) in 20-35 min (2 p. 45, 1 p. 80, 1 p. 15 c.); to *Vitoria*, 90½ m. (146 km) in 3-1 hrs (20 p. 95, 15 p. 75, 9 p. 45 c.); to *Burgos*, 166½ m. (268 km) in 5½-6½ hrs (38 p 50, 28 p 90, 17 p 35 c.), to *Valladolid*, 241½ m. (389 km) in 7-8½ hrs (56 p 90, 41 p 95, 25 p 15 c.), to *Ávila*, 321½ m (518 km.) in 9½-11 hrs (71 p 45, 55 p 85, 33 p 50 c.) Through connections from London and Paris, see p. xii.

For other trains between Irún (Hendaye) and San Sebastian, see p. 12.—The morning express from Irún includes a dining and saloon car and the 1st class carriages are provided with so-called armchairs (butacas) which are not very different from ordinary 1st class accommodation, though a small supplement is charged; the afternoon and evening expresses have sleeping cars (cochecamas).

ROAD, 329 m. (498 km) 11 m. (18 km.) *San Sebastián* (p. 9) —27 m. (44 km.) *Tolosa* (p. 4).—37 m (60 km) *Villafranca*.—54 m (88 km) *Alsasua* (p. 5).—82 m (133 km.) *Vitoria* (p. 5).—113 m (183 km) *Pancorbo* (p. 7)—127 m. (205 km) *Briviesca* (p. 7)—152 m. (246 km) *Burgos* (p. 142)—175 m (283 km.) *Leirna* (p. 151)—202 m (326 km.) *Aranda de Duero* (p. 156)—282 m (455 km.) *El Molar*—329 m (498 km.) *Madrid*, entered by the Calle de Bravo Murillo (Pl. 14).

A longer but more interesting route (346½ m., 558 km) runs from Burgos via (193 m., 311 km) *Torquemada*—200 m. (322 km) *Magaz* (to the right for *Palencia*, 6 m.).—228 m (367 km.) *Valladolid* (p. 151), whence we proceed direct to Madrid via Villacastín (alternative via Segovia, see p. 260).

Leaving *Hendaye*, the last French station (see the *Blue Guide to Southern France*), the railway crosses the Bidassoa on an international bridge commanding a fine view (r.) of Fuenterrabía at the mouth of the river and (l.) of the three summits of La Haya with La Rhune behind.

Irún (14,161 inhab.; *Fonda de la Estación*; *Palace-Hotel* R. 7, L. 7, D. 8, pens. 16-30 p.; *Francia y Norte*, R. 5, L. or D. 7, pens 12-18 p.; *Arrupe*, pens. 9-12 p.) is the first Spanish station (customs examination) where we change into the broad-gauge Spanish train. The church of *Nuestra Señora de Juncal* (1506-8), typical of the Renaissance architecture of Guipúzcoa, contains the tomb of Adm. Pedro de Zubiarre (1569) and an overlaid altarpiece of 1647.

The road from Irún into France crosses the Bidassoa near the *Ile des Faisans*, or *Ile de la Conférence*, on neutral ground in the river-bed, where a conference between Louis XIV of France and Philip IV of Spain put an end to hostilities between their nations in the Thirty Years' War (1659). The heights on the right bank of the lower Bidassoa were strongly fortified by Marshal Soult in 1813, but on Oct. 8th Wellington daringly forced the passage of the river by means of an unsuspected ford nearly opposite Fuenterrabía.

A road leads from Irún to (1½ m. N.; tramway) *Fuenterrabía* (*Hot Concha*, beside the sea, R. 8, L. 8, D. 10, pens. from 18 p.; *Peñón Cantabro*, R. 6, L. 8, D. 9, pens. 14-18 p.; *de Francia*, R. 6-14, L. or D 7, pens 18 p.; boat to Hendaye, 1 p. per person), a thoroughly characteristic old Spanish town (5570 inhab.) at the mouth of the Bidassoa, whose quaint streets repay exploration. It has a new seaside quarter on the N. with a casino and a bathing beach. The 11th cent. church was altered at the Renaissance. At the upper end of the picturesque Calle Mayor is the so-called *Palacio de Carlos Quinto* (adm. 25 c.), founded in the 10th cent. but dating chiefly from the 14th and 16th centuries. It has been bought by the municipality and is to be restored and used as a local museum. The roof commands a fine view. Fuenterrabía, once a strong frontier fortress,

was powerful enough to withstand a siege by the French under the Prince of Conde in 1638. Though Roncesvalles (p. 18) is 40 m. distant Milton ('Paradise Lost,' I, 587) places 'by' Fontarabba the spot where "Charlemain with all his peerage fell," and Scott, not more exact, speaks of "a blast of that dread horn on Fontarabian echoes borne"—The ascent of the *Jaiquibel* (1916 ft.) is easily made hence *via* the chapel of *N. S. de Guadalupe* (1½ hr. up and down).

From Irún to *San Sebastián* and *Hendaye* by tramway, see p. 12; to *Ezondo*, see p. 13.

6 m. *Lezo-Rentería*. Lezo (r.) is an old town once with a dockyard and with interesting houses and the *Basilica de Santo Cristo*, rebuilt in the 17th cent.; *Rentería* (l.) on the road from Irún to *San Sebastián* (p. 3) has a 16th cent. fortified church.—7½ m. *Pasajes* (*Hot. Miramar*) stands on the beautiful land-locked *Baia de Pasajes* (p. 12). The *Jaiquibel* is prominent on the right.—10½ m. **San Sebastián**, see Rte. 2.

The railway turns inland—15 m. *Hernani* (p. 13).—At (19¼ m.) *Andoain* we cross the line from *San Sebastián* to *Pamplona* (p. 14).—26½ m. (43 km.) **Tolosa** (*Hot. Ereñaga*, R. 4, L. or D. 6, pens. 12 p.; *Cielo Grande*, R. 2½, L. or D. 5½, pens. 11 p.; *La Mallorquina*, L. or D. 4, pens. 8 p.), a paper and cloth making town (11,273 inhab.) in a bed of the *Oria*, was once the capital of *Guipúzcoa*. The railway ascends the attractive valley of the *Oria*, crossing and recrossing the river.—36½ m. *Beasain*.—40 m. *Ormaiztegui* was the birthplace of the Carlist guerrilla leader *Tomaso Zumalacárregui* (1788–1835).—45½ m. (73 km.) **Zumárraga** (*Hot. Urola*, L. or D. 4½, pens. 10 p.; *Paraiso*), on the left bank of the *Urola*, faces *Villarreal de Urrechu* on the opposite bank. In the plaza of *Zumárraga* is a statue of *Adm. López de Legazpi* (d. 1572), born at *Zumárraga*, conqueror of the *Philippines* in 1569, and at *Villarreal* another statue commemorates the Basque poet *J. M. Iparraguirre* (1820–81), author of the Basque national anthem 'Guernikako arbola' (see p. 21).

FROM ZUMÁRRAGA TO MÁLZAGA, 16½ m. (27 km.), railway (N.K.) in 1¼ hr. (3 p. 40, 2 p. 55, 1 p. 55 c.), descending the *Vergara* valley. Near (6¼ m.) *Anzuola*, in the hamlet of *Uzárraga*, is an ancient church of the *Templars*.—At (10 m.) *Vergara* (p. 6) we join the line from *Vitoria* and run alongside it as far as (12½ m.) *Mecolalde*.—16½ m. *Málzaga*, see p. 19.

FROM ZUMÁRRAGA TO ZUMAYA, 23½ m. (38 km.), electric railway (N.K.) in 1¼–1½ hr. (5 p. 50, 3 p. 30 c.), descending the wooded gorge of the *Urola*.—½ m. *Villarreal*, see above.—At (9½ m.) *Ascentia* (*Fonda Ascensio Elorza*) the church of *Santa María la Real* has a good retablo in its S. transept with eight paintings done at *Seville* in 1568. A little E. is the small spa of *San Juan de Ascentia* (*Hot. Isabel II*, R. 8, L. or D. 8, pens. 15–35 p., June 15th–Sept. 15th).—11 m. (18 km.) **Loyola** (*Hot. Amenabar*, L. or D. 5 p.—Pilgrimage, July 31st) is famous as the birthplace of *St. Ignatius de Loyola* (*Íñigo Lopez de Recalde*; 1491–1556), founder of the *Jesuit* order. The *Santa Casa*, where the saint was born, is a fragment of the country house of the *Loyola* family, now completely enclosed in the huge convent, the principal *Jesuit* training college in the ecclesiastical province of *Castile*. Visitors are admitted, except from 11.30 to 2, on application at the door of the convent on the left of the church, and are escorted by a *Jesuit* father. Over the entrance is an effigy of a bear; on the 1st floor is shown the room in which *St. Ignatius* was born; on the 2nd floor is the room (now the

Chapel) where he recovered from the wounds received at Pamplona (p. 14) and where, thanks to the inactivity thus enforced, he began those studies which led to his great missionary project and the foundation of his order. The bold carvings and reliefs illustrating his life and adventures, and the precious altar and decorations are noteworthy.—The large and over-decorated *Church* (adm. always), the only other part of the convent to which visitors are ordinarily admitted, was built by Carlo Fontana for Mariana of Austria, wife of Philip IV, in 1681. It is decorated with rich marbles from Monte Itzarriz and above the high altar is a silver statue of St. Ignatius.

We go on down the valley to (12½ m.) *Azpeitia* (Hot Izarra, R 5, L 8, D. 7, pens. 12 p., Loyola, R 4, L. 7, D 6, pens 10 p.), in the parish church of which are the font at which St. Ignatius was baptized and the tomb of Bp Zurbano (d. 1510). Opposite is a 15th cent. house with brick façades in the Moorish style.—16½ m. *Cestona* (Balneario) and (17½ m.) *Cestona* (Villa) are two stations serving the popular spa (June 15th–Sept 15th) and town of *Cestona* (*Hot. Oyazabal*, May–Oct, L 8, D. 7, pens 16–25 p.; *Arozcena*, May–Oct, L 7, D 7, pens. 12 p.; *Balneario*, June–Sept, L 7½, D. 6½, pens 11½ p.), or *Santa Cruz de Cestona*, a centre for delightful excursions among the wooded hills around the Urola valley.—33½ m *Zumaya*, see p 19

Beyond Zumárraga the main line climbs above the Urola to the watershed between the Bay of Biscay and the Mediterranean (*Sierra de San Adrián*) and traverses several tunnels.—51 m. *Brincola-Oñate*—57½ m *Cegama-Otzaurte* (1965 ft) is the best base for the ascent (good path) of *Monte Aitzgorri* (4954 ft ; 3 hrs.). From the summit, which commands a fine view of Guipúzcoa and parts of Vizcaya and Navarre, the descent may be made to the convent of Aránzazu and Oñate (p 7)—64 m. (103 km.) *Alsásua* (1750 ft ; *Hot. Mendia*, near the station, R. from 2½, L. 4½, D 4, pens 9½ p), overlooked from the S.E. by the barren Sierra de Urbata (4000 ft) is the junction for Pamplona.

From Alsásua to Pamplona and Castejón (Zaragoza), see Rte. 3.

Leaving Alsásua the railway turns abruptly W., ascending the Burunda valley and before (71½ m.) *Araya* enters the province of Álava.—75½ m *Salvatierra* has ruined walls and two Gothic churches.—82 m. *Alegria de Álava* (l) is a town of great antiquity in the plain of Álava; to the right is the *Castillo de Guevara*, a 15th cent. ruin modelled on the Castle of Sant'Angelo at Rome

90½ m. (146 km.) **VITORIA** (*Hot. Frontón*, Calle San Prudencio, R. 9, L 8, D. 7, pens 23 p.; *Francia*, 45 Calle Dato, R. 6, L. 7, D 6, pens. 10–18 p, *Biarriz*, 23 Calle de Flórida, R. 6, L or D. 7, pens. 12–18 p.; *Peña*, 34 Calle de Postas, R. 5, L. or D 6, pens. 14 p.—Post Office, 57 C. de Dato), the capital (32,893 inhab.) of the province of Álava, is a busy town on the high road from France to Madrid, divided into an old upper quarter (1730 ft.) of narrow lanes and quaint old mansions and a newer town, regularly planned, below it to the S. The old town, known as *El Campillo Suso*, on the height (Basque, beturia) which gives the town its name, was refounded in 1181 by Sancho the Wise of Navarre.

The Calle de Dato, the main street of the new town, leads straight from the station to the arcaded PLAZA NUEVA,

built in 1791 by Justo Antonio de Olagáibiel after the model of the Plaza Mayor of Salamanca. On the N side are the imposing portal and staircase of the *Casa Consistorial*. From the adjoining Plaza Vieja a flight of steps ascends to the 12th cent church of *San Miguel*, between the old and new towns, containing a fine retablo, by Gregorio Hernández, carved on wood in imitation of bronze. At the N. end of the old town stands the **Cathedral** (*Santa María*), a good Gothic church of the 14th cent., raised to its present dignity by Isabella II in 1862. The chapel of Santiago contains some finely sculptured tombs and in the sacristy is a *Piedad* attributed to Murillo. Returning from the Cathedral by the W side of the old town, we pass the church of *San Pedro* with its fine portal, and descend to the Plaza de la Provincia, in which are a statue of Mateo de Moraza (1817-78), the upholder of Basque liberties, and the *Palacio de la Diputación*. Just beyond are the new *Cathedral* and the shady grove of *La Florida*, and on the other side of the railway station is the pleasant garden of *El Prado*.

On a hill E. of the town is the Romanesque church of *Estivaliz*, and to the S. beyond the Prado, is the hamlet of *Armentia*, the birthplace of St Prudentius (6th cent.) patron of the province of Álava.

The **Battle of Vitoria** (June 21st, 1813), in which Wellington defeated Jourdan and secured the mastery of the Basque Provinces, practically the last foothold of the Napoleonic forces in Spain, took place W. of the town, on either side of the road to Nanclores. After a day's heavy fighting, during which each side lost between 5000 and 6000 men, the French army, accompanied by Joseph Bonaparte and his court, retreated to Huerta, 30 m. E., leaving behind 143 guns and much plunder from Spanish towns and churches, which delayed the pursuit. The pictures from the royal Spanish collection found in Joseph's travelling carriage are now in Apsley House, the Duke of Wellington's London mansion.

FROM VITORIA TO ESTELLA, 43½ m. (70 km.) railway (N.K.) in 2¼ hrs. (7 p. 70, 5 p. 95, 4 p. 55 c.) The line ascends S.E., with the hills of the Condado de Treviño (3855 ft.) on the right, and crosses the watershed into the upper Ega valley, reaching the river at (17 m.) *Maestu*.—At (27½ m.) *Zúñiga* we enter Navarre.—(43½ m. (70 km.)) **Estella** (5603 inhab.; *Fonda del Comercio*, R., 1., or D 5, pens. 11 p.; *Larramendi*, L. or D 5, pens. 9 p.), on the Ega, was the Carlist G.H.Q. in the wars of 1833-39 and 1872-76. Its *alamedas* are delightful and it has several fine churches: *Santo Domingo*, to the S. and *San Salvador*, S.E., are 13th cent. buildings; *San Pedro de la Rua*, N.W., near the main bridge, is Romanesque with a charming cloister. Estella is connected by road with Pamplona and Logroño (see p. 17).

FROM VITORIA TO VERGARA and MECOLALDE (Máizaga), 37½ m. (60 km.), railway (N.K.) in 2-4 hrs. (8 p. 65, 6 p. 50, 3 p. 90 c.). Leaving the station of *Vitoria Norte* the trains call at *Vitoria Ciudad* (the starting point of some of the trains) and ascend to the head of the Deva valley, among whose wooded hills the guerrilla leader Mina harassed the French army on its way through the Pyrenees.—13 m. *Salinas de Lemiz* takes its name from a salt spring. We descend the beautiful valley to (25 m.) *Escoriaza*, a small spa where the Infanta Pilar, youngest sister of Alfonso XII, died in 1879. —26½ m. *Archevuleta* is a small town likewise possessing a bathing establishment (June 1st-Sept. 30th).—29 m. *Mondragón* (Café-Rest. Universal), watered by the Deva and the Aramayona, is noted for an iron-mine that has been worked from remote antiquity. A road ascends the Aramayona valley to (2 m.) the baths of *Santa Agueda* and (23 m.) Vitoria.—31½ m. *San Prudentio* is the junction for Oñate (see p. 7).—34½ m. (56 km.) **Vergara** (*Htot. Idarreta*, R. 5, 1., or D. 7, pens. 11 p.) is a well-

built and well-sited little town (7345 inhab.) where the church of *San Pedro* contains a fine statue of Christ in Agony by J. M. Montañés (1657). The church of *Santa Marina*, beyond the lower bridge across the Deva, has a painting of the Christ of Burgos by Mateo Cerezo.—37½ m. *Mecolalde* and thence to Málzaga (trams in connection), see p. 4.

From San Prudencio (see p. 6) a branch line runs S.W. up the Aránzazu valley to (4½ m.) *Oñate*, celebrated for its former *University*, founded by Bp. Zuázola of Ávila in 1543. The fine buildings still remain, decorated with sculptures by the French artist Pierre Picart and with a statue of the founder, whose tomb is in the church of San Miguel.—The road goes on to (6 m.) the convent of *Aránzazu* (Hostelry managed by the monks), whence Monte Aitzgorri (p. 5) may be ascended in c. 3 hrs. The wooded gorge of the Rio Aranzazu affords pleasant walks.

Beyond Vitoria the railway crosses the battlefield and reaches (98½ m.) *Nanclares* (p. 5), beyond which it descends the Zadorra valley with the castle of Arganzón on the right.—We pass (105½ m.) *Manzanos* and debouch in the valley of the Ebro.—111 m. (179 km.) **Miranda de Ebro** (*Fonda de la Estación*, R. 4, L. 4, D. 4½ p., good; *Hot. Troconiz*, R. 5, L. or D. 6 p.; *Egaña*, R. 3, L. or D. 7 p.) is an important railway junction, where we cross the line from Bilbao to Zaragoza (p. 25). A ruined castle commands the town (8615 inhab.) which is in Old Castile, on the right bank of the Ebro, and there are two interesting churches, *Santa María*, a Gothic building, and *San Nicolás*, on the left bank, with a Romanesque apse.—We cross the Ebro and enter Old Castile (p. 141), and soon begin the ascent of the Oroncillo gorge, crossing the river repeatedly. On the left below the line is the suppressed convent of (118½ m.) *Buyedo*, with a Romanesque apse, and farther on we enter the narrowest part of the gorge. or PASS of PANCORBO, whose difficulties are surmounted by a succession of tunnels and viaducts. The main road to Madrid threads its way below the railway alongside the torrent. Beyond a tunnel through a huge splintered cliff we reach (123 m.) *Pancorbo* (2090 ft.) a picturesque little town close under the cliff. Above it rise the ruined castles of Santa Marta and Santa Engracia. The landscape now changes character, and we ascend across the monotonous cultivated plateau of Castile.—137 m. *Briviesca* (*Hot. Gómez*, L. or D. 6 p.; Buenos Aires, L. or D. 5 p.) is a regularly-planned town on the Oca, where in 1338 John I established the honour of Prince of the Asturias as the title of the king's eldest son.

At *Oña* (17 m. N.; motor-bus in 1½ hr. going on to Villacayo), near the Ebro, are the buildings of the former Benedictine house of San Salvador, a good example of early Spanish Gothic, with some interesting tombs in the church.

Beyond (146½ m.) *Santa Olalla* the line attains its summit level (3010 ft.), shortly before reaching (156½ m.) *Quintanapalla*, where the marriage of Charles II of Spain and Marie-Louise of France was ratified in 1682.—The country becomes very uninteresting until we see on the left the towerless chapel of the Cartuja and, in the distance, the twin spires of Burgos.—166½ m. (268 km.) **Burgos**, see p. 142.

Quitting Burgos, the railway descends the valley of the Arlanzón, passing some unimportant stations. At (192½ m.) *Villodrigo* a pyramid marks the site of the monastery where King Wamba died (680) and whence his remains were taken to Toledo.—Near (200 m.) *Quintana del Puente* the Arlanzón joins the Arlanza, which itself, at (206¾ m.) *Torquemada*, flows into the Pisuerga.—219½ m. (353 km.) **Venta de Baños** (2369 ft.; *Fonda de la Estación*) is the junction for the main lines from Madrid to Santander, Oviedo, León, and Galicia (Rtes 18, 21, 23). The little church (restored) of *Baños de Cerrato*, ½ m. E., was built by the Visigothic king Recceswinth in 661.—On the left is the partly Romanesque church of the convent of San Isidro; on the right a hill containing many cave-dwellings. We cross the Carrión before reaching (223 m.) *Dueñas*, and then run between the Pisuerga and the Canal de Castilla.—231½ m. *Corcos-Aguilarejo*, with the old convent of Santa María de Palazuelos (1)—Beyond (234 m.) *Cabezón*, a village built into the flank of the barren Montaña de Altamira, with a good bridge, near which Bessières defeated the Spaniards under Cuesta in 1808, we cross the Pisuerga.—241½ m. (389 km.) **Valladolid**, see Rte 17.

Beyond Valladolid the railway traverses a country planted with pines. We cross the Duero close to (250½ m.) *Viana*, where Cæsar Borgia was slain in a petty skirmish in 1507. His tomb in the church has been violated.—We cross the Cega and the Adaja, tributaries of the Duero.—262¾ m. *Pozúdez*, with an octagonal belfry (1).—268½ m. (432 km.) **Medina del Campo** (*Fonda de la Estación*, R. 3, L. or D. 4½ p.; *Hot. Royal*, R. 3, L. 4½, D. 5 p.; *Moderno*, *La Castellana*, R. 3, L. or D. 4–4½ p.), the 'city of the plain,' on the Zapardiel, though a railway junction of importance and the chief place (9624 inhab.) of the finest corn-growing district in Spain, is a dull old town. The *Colegiata de San Antolín* (1503), S. of the Plaza, like most of the other churches, contains good carved and coloured retablos. About 1 m. S E. of the station, well seen from the railway, rises the ruined brick **Castillo de la Mota* with bartizan turrets, built by Fernando de Carreño for Juan II in 1440. Here in 1504–06 Cæsar Borgia was imprisoned at the instance of Pope Julius II and Gonzalvo de Cordova; and here Isabella the Catholic died in 1504. A few minutes W. of the station is a well-preserved mediæval gateway.

From Medina del Campo to *Madrid* via *Segovia*, see p. 260; to *Salamanca*, see p. 308; to *Zamora*, see p. 327.

From Medina del Campo the route of the express trains from Irún proceeds S.E. (slow trains and some expresses from the N. coast run E. on the Segovia line) across the dreary Castilian plain. The Sierra de Guadarrama comes into view

ahead on the left.—290 m. *Arévalo* (Hot. Comercio, L. or D. 4 p.; Jardín, same charges), finely situated on the farther bank of the Adaja, has a ruined palace which was a royal residence in the 15–16th centuries.

Madrigal de las Altas Torres (17 m W, motor-bus in 50 min, 3½ p), the birth-place of Isabella the Catholic (1451–1504), is remarkable for the perfect circle of its ancient walls

We cross the Adaja and ascend through pine woods, with the peaks of Somosierra rising on the E horizon—297 m. *Adanero*.—302½ m *Sanchidrián*. The Puerto de Ávila, the pass by which the railway surmounts the Castilian mountains, is seen ahead as we ascend through ilex groves to (313 m) *Mingorría* in a region strewn with granite boulders. We enjoy a fine view of the towers and walls of Ávila on the right.—322 m. (518 km) **Ávila**, see Rte 18.

Quitting Ávila, the line ascends across the ridge of the Sierra de Guadarrama (p. 252), traversing many tunnels and viaducts. Beyond the fine viaduct of La Gartera we reach the summit level (4462 ft) in the tunnel of La Cañada (1000 yds), by which we penetrate the *Puerto de Ávila*, the pass between the Sierra de Malagón (l) and the Paramera (r.), a spur of the Sierra de Gredós—336 m. *Herradón-La Cañada* (4480 ft.) and the neighbouring villages are noted for their milk ('leche de las Navas'). The rapid descent begins, and the Sierra de Toledo comes into view (r.) beyond the Tagus valley.—Between (342 m) *Navalperal* (3700 ft) and (345 m) *Las Navas del Marqués* (3500 ft) we enter the great pine forest planted by the Duque de Medinaceli; the 16th cent. ducal residence at Las Navas was built by Don Pedro de Ávila, Marqués de la Navas.—We cross the boundary between Old Castile and New Castile before reaching (356 m.) *Robledo* (3345 ft.). The church of Robledo de Chavela, 2 m. S., contains a fine retablo of 17 panels, probably by Antonio de Rincón (late 15th cent) Beyond another tunnel we overlook the plateau of Madrid, and the Escorial Palace comes into view on the left.—361 m. (581 km) **El Escorial**, see p. 210.

Beyond the Escorial the railway descends through desolate and uninhabited country, and at (368½ m., 593 km.) **Villalba**, on the Rio Guadarrama, rejoins the line from Segovia (p. 251). From Villalba to (392 m., 631 km.) **Madrid** (*Estación del Norte*), see p. 160.

2. SAN SEBASTIÁN AND ITS ENVIRONS

SAN SEBASTIÁN (61,774 inhab.), the most fashionable bathing-resort in Spain, patronized by the royal family and the aristocracy, is the capital of the Basque province of Guipúzcoa. The Parte Vieja, or old town, commanded by

Monte Urgull with its castle, stands on a rocky peninsula and was once a strong fortress, but its landward defences on the isthmus joining it to the mainland were demolished in 1865-66 and their site is now occupied by the streets and squares of the new town, which is separated from the old town by the spacious Alameda. On the W. side of the new town is the beautiful semicircular bay of *La Concha, the 'Perla del Océano,' with the bathing-beach, protected from the open sea by the Isla de Santa Clara, and on the E. side flows the Rio Urumea.

Railway Stations. *Norte* (Pl. 15) on the right bank of the Urumea, for trains to France and to Madrid—*Amara* (Pl. 13), for trains to Bilbao, Pamplona, etc.—*Peñasflorida*, Calle de Peñasflorida (Pl. 10), for the electric tramway to Irún and Hendaye.

Hotels (prices raised in July-Aug.). *MARIA CRISTINA* (Pl. a; 11), Paseo de la República Argentina, 200 beds, R. 32½, B. 3, L. or D. 14, pens. 55-80 p.; *CONTINENTAL PALACE* (Pl. b; 9), Paseo de la Concha, 140 beds, R. 25, B. 3, L. 10, D. 12, pens. from 42½ p.; *LONDRES & D'ANGLETERRE* (Pl. c; 9), Paseo de la Concha, 190 beds, R. 20, B. 3, L. 10, D. 12, pens. 42½ p.; three large hotels-de-luxe. *HISPANO-AMERICANO* (Pl. d; 10), Paseo Arbol de Guernica, 90 beds, R. 12, B. 2, L. 8, D. 9, pens. 25 p.; *EZCURRA* (Pl. f, 11), 1 Calle Santa Catalina, R. 10, L. or D. 10, pens. from 25 p.; *REGINA* (Pl. e; 6), 3 Calle del Camino, R. 15, L. 7, D. 8, pens. 30-50 p.; *EXCELSIOR* (Pl. g; 10), 8 Calle de Guetaria, R. 20, L. 8, D. 9, pens. from 20 p.; *NIZA* (Pl. h; 9), Paseo della Concha, L. or D. 9, pens. 25 p.; *BIARRITZ* (Pl. k; 9), Plaza del Arsenal, 130 beds, L. or D. 9, pens. 25 p.; *CENTRAL* (Pl. m; 6), 3 Calle Mayor, 100 beds, R. 10, L. 6, D. 7, pens. 17-25 p.; *ALBÉNIZ* (Pl. n, 10), 16 Calle Vergara, R. 6, L. 7, D. 8, pens. 15-35 p.; *URSULA*, 10 Calle de Easo, (open in summer only), L. 8, D. 9, pens. 20-35 p.; *LA PAZ*, 6 Calle de Echaide, L. 7, D. 8, pens. 20-35 p.; *ARANA*, 7 Calle Vergara, R. 10, L. or D. 9, pens. 20-35 p. The following are rather less expensive: *ARAMENDI*, 35 Calle de Fuenterrabía, L. 6, D. 6½, pens. 19 p.; *ROYALTY*, 11 Avenida de la Libertad, R. 6, L. or D. 7 p.; *FRANCE & SUISSE*, 7 Calle de Guetaria, R. 6, L. or D. 8, pens. 20 p.; *TERMINUS*, Estación del Norte, R. 12, L. 5, D. 6, pens. 20-22 p.

Restaurants *Casino Kursaal* see

below; *Rodil*, 8 Calle de Esterline; *La Urbana*, 11 Plaza de Guipúzcoa, L. or D. 6-8 p.; *Casa Nicolasa*, 1 Calle de Aldamar; at *Monte Igueldo* (p. 12), etc.

Cafés on the Alameda and the Avenida de la Libertad. *TEA ROOMS AND PÂTISSERIES*, *Garibay*, 9 Calle de Andía, *La Perla*, 11 Avenida de la Libertad, *La Mallorquina*, 8 Calle de Idiaquez.

Post Office (Pl. 10) at the corner of the Calle de Garibay and the Calle de Andía.

Taxi-Cabs. 1 p. per km up to 2 pers., each extra pers. 25 c. (50 c. extra between 10 p.m. and 6 a.m.).

Electric Tramways (starting from the Alameda) every 10 or 15 minutes. 1. To *Rentería*; 2. To *Pasajes*; 6. To the *Monte Igueldo* circular; 8. To *Barrio de Gros*. Service to *Tolosa* hourly.—Electric railways to *Fuenterrabía* and to *Hernani*, see p. 13.

Motor-Buses on the Plaza de Guipúzcoa to *Tolosa* (hourly; 1½ p.) and to *Azcoitia*; from the Alameda to *Rentería* and *Pasajes*; from the Sindicato de Iniciativa to *Biarritz*, daily at 9 a.m.; etc.

Amusements. *CASINO* (Pl. 6) on the bay, at the W. end of the Alameda, with theatre, concert-hall, restaurant, and other entertainments. *KURSAAL* (Pl. 7), at the mouth of the Urumea, on the right bank, a similar establishment.—**THEATRES.** *Principal* (Pl. 6), Calle Mayor, near the Alameda; *Victoria Eugenia* (Pl. 7), Paseo de la República Argentina; *Del Príncipe* (Pl. 6), Calle de Aldamar.—**PLAZA DE TOROS** (Pl. 12), at Barrio de Gros; bull-fights at Easter, on Sun. in July-Aug., etc. *PELOTA*. *Frontón Moderno*, Paseo de Atocha (Pl. 16); *Frontón Jai-Alai*, Paseo de Ategorrieta, near the Plaza de Toros, etc. *RACE COURSE* and *GOLF COURSE* (9 holes) at *Leizor* (p. 13). *TENNIS COURSE* at

the San Sebastián Recreation Club,
Ondarreta.

Information Bureau. Sindicato de
Iniciativa, 14 Alameda (9-1, 3-6).—
British Vice-Consulate, 21 Avenida de
la Libertad.

History. San Sebastián is identified, on very slender grounds, with the classical *Basso* (comp. p 13), but its early history is obscure. Its old Basque name would seem to have been *Izurum* and it was later known to the Basques as *Donostia*. After the union of Guipúzcoa with Spain San Sebastián became a bulwark against French incursions, and earned the title of 'Muy Noble y Leal.' Among its many sieges the most disastrous was that of July-Aug. 1813, when Gen. Rey with 3000 French veterans held out for six weeks against Gen. Graham with an Anglo-Portuguese force of 10,000. After several fruitless assaults involving great loss, the English succeeded in driving Rey into the Castle and wrought an unjust vengeance on the townsfolk. Some ten days later Rey surrendered with all the honours of war. In 1835 the town was successfully defended against the Carlists with the aid of Col Arbuthnot's English legion. The most famous natives of San Sebastián are Antonio de Oquendo (1577-1640), the invincible admiral, and Catalina de Erauso (1585-c. 1650) known as 'La Monja Alférez' ('the nun-ensign'), who escaped from a convent and had a romantic and successful military career in S. America and Mexico without her sex being discovered.

The life of San Sebastián centres round that part of the sea-front or PLAYA DE LA CONCHA (Pl. 9), between the Alameda and the Avenida de la Libertad. At the N. end is the *Casino*, with its terrace, the fashionable rendezvous, overlooking the *Parque Alderdi-Eder* (Basque, 'beautiful fountain'), with its flower-beds and ornamental waters. To the S., beyond the Avenida de la Libertad, begins the Paseo de la-Concha, a fine esplanade following the curve of the bay to the bathing establishment, *La Perla del Océano*, and the *Caseta Real*, the royal bathing-house.—The streets leading back from the park end at the Plaza de Guipúzcoa (Pl. 10), an arcaded square, with the *Palacio de la Diputación Provincial* (adm. 2-4), or Provincial Government, on its W. side. The municipal guards, or miqueletes, wear the picturesque uniform of the Guipúzcoan militia recruited in 1796 (blue hood, red trousers, and red boina, or béret). Beyond the Plaza and skirting the Rio Urumea is the Avenida de la República Argentina (Pl. 11-7), formerly La Zurriola, a tree-planted promenade in which rise the Teatro Victoria Eugenia and the luxurious Hotel Maria Cristina. Opposite, approached by a bridge, stands the *Gran Kursaal* (Pl. 7), beneath the slopes of Monte Ulia, in the Barrio de Gros, a modern suburb, whose main street leads to the *Plaza de Toros*.

The fine *Alameda* (band in the evening and on Sun. and holidays at 12), the principal boulevard of the town, leads back across the isthmus to the Casino, and separates the new town (l.) from the old. The Calle Mayor, on the right, leads past the *Theatre* to the church of *Santa Maria* (Pl. 6), a spacious building reconstructed in 1764, with an ornate and elaborately sculptured façade. The streets on the left of the Calle Mayor lead down to the old *Harbour*, while those on the right lead to the Plaza de la Constitución with the *Avanta-*

miento (Pl. 6) or Town Hall (1830) and thence to the Gothic church of *San Vicente* and the *Pescaderia* or Fish Market. Hence the Calle de Aldamar leads (1) to the *Museo Naval Oceanografico* (adm. 75 c; 9-1, 2-6) devoted to the history of the fishing industry and to the memory of celebrated mariners of the Basque coast—At the extreme end of the peninsula rises **Monte Urgull** (425 ft), best ascended (c. $\frac{3}{4}$ hr.) by the path on the right of Santa Maria. After c. 20 min. we pass on the left the *English Cemetery*, with tombs of officers of the British Legion who met their death fighting against the Carlists in 1836-37. Above rises a monument (1924) to British soldiers who fell in the Peninsular War. Visitors are not admitted to the *Castillo de la Mota*, on the summit of the hill, but the view from the surrounding slopes is delightful—The Nuevo Paseo del Principe de Asturias, encircling the base of the hill, offers a pleasant drive ($1\frac{1}{2}$ m.), there is, however, no exit for vehicles at the harbour end.

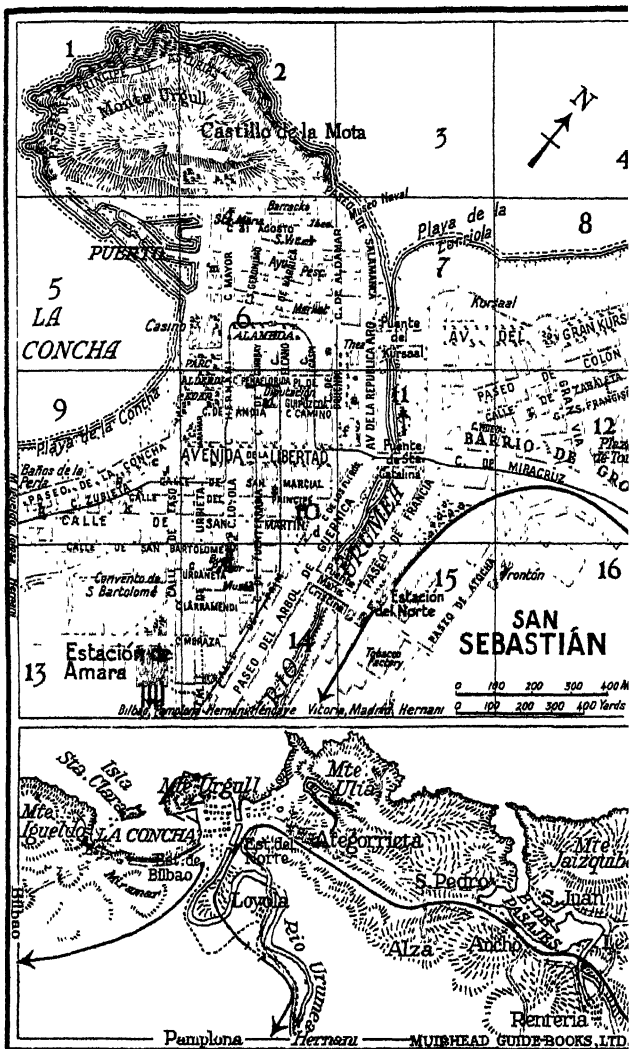
The principal buildings in the modern quarter S. of the Avenida de la Libertad are the modern Gothic church of the *Buen Pastor* (Pl. 14), and the *Escuela de Artes y Oficios* (School of Arts and Crafts). The latter contains the municipal *Library* (10-1, 3-6) and, on the 1st and 2nd floors, the *Museo Etnografico, Historico, y Artistico* (Pl. 14; adm. free 9-1, 3-5, except Mon.). The 1st floor is devoted to historical exhibits; the 2nd floor to Basque ethnography (r.) and painting (l), mainly of the modern Spanish school.

The Paseo de la Concha is continued (tramway from the Avenida, 20 c.) to the *Royal Palace* or *Real Casa de Campo de Miramar*, a large villa-like residence standing on the rocky cliff which separates the Playa de la Concha from the Playa del Antiguo or de Ondarreta. The tramway tunnels beneath the royal gardens, crosses the little river Antiguo, and ends at the foot of **Monte Igueldo** (650 ft.; view). The ascent may be made by funicular (1 p. return), by carriage (15 p.), or on foot (1 hr). The observatory on the top was formerly a lighthouse; the present lighthouse is halfway down the seaward side.

Monte Ulla (820 ft), another view point E. of the town, may be reached by taking tramway No. 4 to Ategorrieta. A funicular railway starting from the Avenida del Kursaal is projected. The descent may be made to Pasajes.

FROM SAN SEBASTIÁN TO PASAJES AND HENDAYE. A. BY RAILWAY, 12 m. (19 km.) in $\frac{1}{2}$ hr. (2 p. 45, 2 p., 1 p. 30 c.), see p. 4.

B. BY ELECTRIC TRAMWAY (every $\frac{1}{2}$ hr. in 50 min.), $13\frac{1}{2}$ m. (22 km.) in 55 min. (1 p. 50, ret. 2 p. 60 c.); to *Pasajes* (Molinao), 5 m. (8 km.) in 25 min. (30 c., ret. 60 c.). Starting from the Calle de Peñasflorida the tram halt near the *Amara* station (p. 10). Beyond (2 m.) *Loyola*, where we diverge from the Hernani line, we cross the Urumea and enter a tunnel $1\frac{1}{2}$ m. long.— $3\frac{1}{2}$ m. *Pasajes* (Herrera).—5 m. *Pasajes* (Molinao) lies on the shore of the lovely Bay of *Pasajes* (comp. p. 4), the safest harbour between Bordeaux and Bilbao, where Lafayette embarked for America in 1776. From the 10th to the 16th cent. it was a centre of the Biscay whaling industry, along with St-Jean-de-Luz and San Sebastián. Motor boats (30 c.) ply from the quay to the fishing-villages of *San Pedro* (r. bank) and *San Juan* (l. bank). From San Pedro we may return to San Sebastián via Monte Ulla (see above). San Juan (Restaurant Camara), the more picturesque of the two villages, has a single narrow street huddled between the slopes of the Jaizquibel and the shore of the bay. At No. 59 Victor Hugo lived in 1843; a collection of souvenirs of the poet occupies the 2nd floor of the Ayuntamiento.



The road goes on beyond the church (16th cent.) to a ruined fort and the mouth of the bay, which may be reached also by motor boat (price should be arranged in advance)

We traverse more tunnels and reach (6 m.) *Renieria* — $7\frac{1}{2}$ m. *Oyartzún* is $1\frac{1}{2}$ m. N of the village (see below) $8\frac{1}{2}$ m. *Garmukurizqueta* — 11 m. *Ventas de Irún* — $12\frac{1}{2}$ m. *Irún* (p. 3) — $13\frac{1}{2}$ m. *Hendaye* (p. 3).

C. BY ROAD. The direct road (13 m.), much frequented and with several dangerous corners, is not recommended for motorists proceeding beyond Pasajes. The road viâ Oyartzún (16 m.) is equally attractive and much less crowded — We quit San Sebastián by the Paseo de Atocha and cross the Urumea twice more. At ($3\frac{1}{2}$ m.) *Asigarraga* we turn to the left, quitting the Hernani road — 9 m. *Oyartzún* (Fonda Castro, Irigoyen), an attractive village with a 17th cent. church, was the ancient *Easso*, capital of the Basques during the Roman occupation of Spain — At ($12\frac{1}{2}$ m.) *Ventas de Irún* we join the direct route — $14\frac{1}{2}$ m. *Irún*. We cross the international bridge — 16 m. *Hendaye*.

FROM SAN SEBASTIÁN TO HERNANI, $6\frac{1}{2}$ m. (10 km.), electric tramway every 20 min. from the Calle de Peñaflores — To (2 m.) *Loyola*, where we leave the Hendaye line, see p. 12 — Beyond ($4\frac{1}{2}$ m.) *Asigarraga* we cross the Urumea and the railway on a curved viaduct — 5 m. *Hernani Station* (p. 4). — $6\frac{1}{2}$ m. (10 km.) *Hernani* (*Hot. La Terraza*) is an old town (5105 inhab.) notable for the ancient mansions in the Calle Mayor, with their striking balconies and escutcheons and for the tomb, in the church, of Juan de Urbieto (d. 1553), who captured Francis I at Pavia. The British Legion, under Sir De Lacy Evans, was defeated here by the Carlists in 1837 and the town suffered severely during the Carlist War of 1874.

FROM SAN SEBASTIÁN TO LASARTE AND TOLOSA, 16 m. (26 km.), electric tramway hourly from the Alameda, following the main road. We leave the town by the Concha and beyond the Royal Palace turn inland to the left — $1\frac{1}{2}$ m. *Ventaberrí*. — At ($4\frac{1}{2}$ m.) *Recalde* we leave the Bilbao road (p. 20) on the right — 5½ m. *Lasarte*, in the Oría valley, with the racecourse, golf course, and aerodrome of San Sebastián — The road goes on up the Oría valley viâ ($9\frac{1}{2}$ m.) *Andoain*, and, beyond ($14\frac{1}{2}$ m.) *Iruña*, reaches a country of limestone hills. — 16 m. *Tolosa*, see p. 1.

FROM SAN SEBASTIÁN TO ELIZONDO, 43 m. (69 km.), by trainway to Irún, thence by railway in c. 2 hrs. The road route follows the railway closely all the way. — To (10½ m., 17 km.) *Irún*, see p. 3. The Elizondo trains start from the Ciudad station in the main Paseo de Colón. The railway ascends the left bank of the Bidasoa and at (13 m.) *Behobia* crosses the main road into France. — Beyond (17½ m.) *Endarlaza*, where we enter Navarre, both banks of the river are Spanish — $21\frac{1}{2}$ m. *Alcayaga-Vera*. *Vera del Bidasoa* (Fondas) is connected by road with St-Jean-de-Luz — 23 m. *Lesaca*, 2 m. W. of the station, was Wellington's headquarters during the crossing of the Pyrenees — At (35 m., 56 km.) *Santesteban* (*Hot. Mavlin*, good) the Bidasoa turns at right angles. The surrounding mountains and valleys are among the wildest in Navarre, and the curious villages of *Donamaria*, 2 m. S., and *Zubietta*, $4\frac{1}{2}$ m. W., are almost purely Basque. Motor-bus to Pamplona (p. 14) — Road and railway ascend the smiling valley to the E — 38 m. *Oronoz-Mugaire* (*Hot. Aizpuru*) at the junction of the road to Pamplona — 11½ m. *Iruñeta* (good Fonda) — 43 m. (69 km.) *Elizondo* (650 ft., *Hot. Lazaro*, good, *Ripa*, at both, L. 5, D. 5, pens. 10 p.), where the railway ends, is the chief town (9676 inhab.) of the rich *Val de Bastán*, once an independent republic like Andorra. The chief public building is the 16th cent. *Palacio de los Gobernadores*. Motor-buses run to (36 m.; 8 p.) *Pamplona* (p. 14), over the *Puerto de Velate* (2818 ft.); to ($14\frac{1}{2}$ m.) *Dancharinea* on the French frontier, going on to Bayonne in summer; and to (5 m.) *Errazu*, for ($14\frac{1}{2}$ m.) St-Etienne-de-Baigorri, in France. From the *Col de Maya* (1975 ft.), 8 m. along the Bayonne road, there is a fine view of *Urdax* with its curious church and the plain of Bayonne. The St-Etienne road crosses the frontier at the *Col d'Ispeguy* (2905 ft.).

From San Sebastián to Bilbao, see Rte. 4; to Burgos and Madrid, see Rte. 1; to Pamplona and Zaragosa, see Rte. 3.

3. FROM SAN SEBASTIÁN TO PAMPLONA AND ZARAGOZA

Between San Sebastián and Pamplona there are two railway routes of which the light electric railway (Rte. B) starting from the Amara station is much the quicker. For through trains to stations beyond Pamplona, however, only the main line viâ Alsásua is available.

A. From San Sebastián to Pamplona viâ Alsásua

RAILWAY, 85½ m. (138 km.) in 4-5½ hrs. (19 p. 80, 14 p. 95, 8 p. 90 c); one through train daily and one through night express (1st class only) on Tues., Thurs., and Sat, both going on to Zaragoza. On other trains carriages are changed at Alsásua.

From San Sebastián to (53½ m., 86 km.) *Alsásua*, see p. 5. The railway descends the valley of Araquil—65½ m. *Huarte-Araquil* lies between the Sierra de Aralar (N) and the Sierra de Andía. The chapel of *San Miguel de Excelsis*, 3 m. N. (bridle-path) has a splendid retablo of the 12th cent. in Limoges enamel—72¾ m. *Iruñe* (comp. below).—85½ m. (138 km.) **Pamplona**, see below.

B. From San Sebastián to Pamplona viâ Lecumberri

ELECTRIC RAILWAY (N.K.), 58 m. (93 km.), twice daily in 3½ hrs. (18 p. 75, 14 p. 5, 9 p. 35 c).

*ROAD, 56-58 m. (autobus in summer). As far as (16 m.) *Tolosa* (p. 4) the Madrid road is followed. Beyond the town we recross the Oria, the best road then keeps to the right and ascends viâ (27 m.) *Belellú* to the *Puerto de Lecumberri* (1920 ft.), just beyond which it joins the alternative route from *Tolosa* viâ *Leiza* (see below, 2 m. longer).—43½ m. *Iruñe*.—56 m. **Pamplona**.

The light railway follows the Bilbao line as far as (5½ m.) *Lasarte-Empalme* (p. 19), and at (10½ m.) *Andoain* (p. 4) crosses the main line to Madrid. We ascend the valley of the *Leizarán*.—24½ m. *Plazaola*.—26½ m. *Leiza* (Fonda Gogorza), in charming wooded country, is the starting point for an excursion to (8 m.) *Ezcurra* in the wild valley of the Basaburua Menor.—36 m. *Lecumberri* (1800 ft.; Hot. Ayestarán), a summer resort—44 m. *Iruñe* has another station on the railway from Alsásua.

58 m. (93 km.) **PAMPLONA**, or *Pampeluna*, the capital of the ancient kingdom of Navarre, stands on a hill (1475 ft.) in the midst of the Concha de Pamplona, a broad valley among the Pyrenean foothills. It is the seat of a bishop and the chief town (32,635 inhab.) of the province of Navarre. Once the strongest fortress in N. Spain, part of its fortifications have recently been levelled to make room for the extension of the city. A pleasant town in itself, it is the best centre for the exploration by road of the Pyrenean valleys of Navarre.

Railway Stations. Norte (beyond Pl. 1), Barrio de la Rochapea, N.W. of the town, for Zaragoza and Barcelona, and to San Sebastián, etc., viâ

Alsásua.—*Ciudad* (Pl. 8), for San Sebastián viâ Lecumberri. *Irati* (Pl. 5), Paseo de Sarasate, for the electric railway to Sangüesa and Añiz.

Hotels (prices raised during the fiesta, July 6-12th) **GRAN HOTEL** (Pl. a; 5), Plaza de San Francisco, R. 5-12, L. 7, D. 8, pens 14-25 p (open during the season only); **LA PERLA** (Pl. b, 6), Plaza de la Constitución, under the same management, R. 8, L. 7½, D. 7½, pens 13-30 p.; ***MAISONNAVE** (Pl. d, 6), Calle Espoz y Mina, R. 6, L. 7, D. 6, pens. 14-17 p.; **QUINTANA** (Pl. c, 6), Plaza de la Constitución, R. 5, L. 6, D. 6, pens 14-16 p., **PIRINEOS** (Pl. e, 9), Avenida de San Ignacio, R. 6, L. or D. 5, pens. 8-10 p., **SAN MARTÍN**, Plaza de la Constitución, L. or D. 5, pens 10-12 p.

Post Office (Pl. 5), Pasco de Sarasate.

History. Pamplona, a city of the Vascones rebuilt in 68 B.C. by the sons of Pompey and named *Pompeopolis*, was taken by Euric the Goth in 466 and by the Frankish king Childebert in 542. It was held by the Moors (who corrupted its name to *Bambilonih*) from c. 738 to 748, when it was captured by Count García Íñigo. Charlemagne, who had been called into Spain apparently to settle a dispute between two Moorish factions, sacked the city in 778 by way of payment for his services, in revenge for which the Navarrese massacred his rear-guard at Roncesvalles (p. 14). In the middle of the next century Pamplona became capital of the county of Navarre, which was raised to the dignity of a kingdom by Sancho II in 980. During the succeeding centuries the city prospered, especially under Sancho III (1000-38) and Carlos III (1387-1425). At the death of Catalina, wife of Juan de Labrit (Jean d'Albret) in 1512, Spanish Navarre was united with Castile, and Pamplona became the seat of a viceroy. In 1521 Jean d'Albret, aided by the French, attempted to regain his former capital, and at this siege the young captain, Íñigo López de Recalde, afterwards St. Ignatius de Loyola, received the serious wound which had so momentous effect upon the history of the church (see p. 4). Philip II, by erecting the citadel in 1571, made Pamplona the strongest fortress in N. Spain, and relieved the town from further assaults, until in 1808 Gen. d'Armagnac's division seized the citadel, having entered the town in the guise of friends. In 1813 Wellington captured the fortress after a four months' blockade in spite of Soult's attempt to relieve it. Pamplona was never captured by the Carlists, and in the fortress ditch Santos Ladron de Guevara was shot in 1839 for proclaiming Don Carlos king at Estella. Among famous natives of Pamplona are St. Firminus (San Fermín, martyred at Amiens c. 300), and Pablo de Sarasate (1844-1908), the violinist (born at 19 Calle San Nicolás). Francisco Espoz y Mina (1784-1836), the guerrilla general, was born at *Idocm*, 10 m. S.E. on the Sanguesa road.

All the main approaches to the town unite at the *Paseo de Sarasate* (Pl. 5), a long tree-planted promenade which is extended towards the Estación del Norte by the gardens of the *Paseo de la Taconera* (Pl. 4, 5), while its opposite end communicates with the arcaded *Plaza de la Constitución* (Pl. 5, 6), the chief square. In the Paseo de Sarasate is the church of *San Nicolás*, with 12-13th cent. details, and at the E. end is the *Diputación Provincial* (1847), outside which is a monument to the *Fueros of Navarre*.

In a later wing (1890) to the right, behind a small garden, is the *Archivo de Navarra*, containing the ancient book of the *Fueros*, a fragment of the chain of Las Navas (p. 16), and other objects relating to the history of Navarre.—A little farther on the rebuilt *Basílica de San Ignacio* (Pl. 6) covers the spot where St. Ignatius was wounded (see above).

Tramways. From the Paseo de Sarasate to the Estación del Norte in connection with the trams, and hourly to *Huarte* (4½ m. E.).—**MOTOR-BUSES** to *Los Baños de Belascoain*; *Estella* (4 p.) and *Logroño* (8 p.); *Elizondo* (8 p.) and *Errazu* (9 p.); *Vitoria*; *Sanguesa* (5 p.); *Tafalla* (5 p.); etc.

Comité de Turismo, on the ground floor of the Diputación

Plaza de Toros (Pl. 6) *Fronlón Euskal-Jai* (pelota), C. de San Agustín.

Fiestas. The feast of *San Fermín* (July 5-16th), with concerts, bull-fights, etc., is the most frequented. The interesting procession of the *Santo Entierro* takes place on Good Friday afternoon.

From the farther side of the Plaza de la Constitución the Calle de los Héroes de Estella leads to the *Casa Consistorial* (Pl. 2). The *Museo Sarasate* (10-1), on the 2nd floor, contains the collections and souvenirs, including his favourite instruments, left by the famous violinist to his native town. The Calle de Mercaderes and Calle de la Curia lead hence (E.) to the fine Gothic ***Cathedral** (Pl. 3), dedicated to the Virgin, with details strongly reminiscent of the French 14th cent. style. The cloister is especially noteworthy.

The first cathedral on this site, begun under Sancho III in 1023 and finished in 1102, fell into decay c. 1390, and the present church was begun by Carlos III in 1397. The cold, classical façade, designed by Ventura Rodríguez, was completed in 1783, and replaced the sole remaining portion of the original Romanesque church.

In the centre of the aisled nave, a graceful work of the best Gothic period, is the *Coro*, with a fine 16th cent. railing. The *Silleria*, with two tiers of sculptured stalls, is by Miguel Ancheta (1597), a local artist. In the S aisle is the tomb of Bp. Sancho de Oteiza (d. 1425). The *Capilla Mayor* is likewise enclosed by a fine *Grille, the work of Guillermo Ervenat (1517). On the high altar is the Virgen de los Reyes, an ancient image before which the kings of Navarre kept vigil before their coronation. The curious plan of the apse, with one advancing and two re-entrant angles, should be noticed.

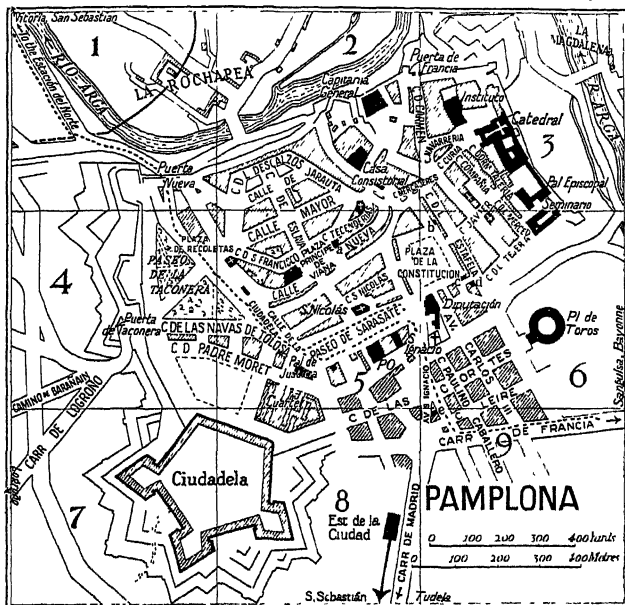
The sacristy, at the N E. corner of the apse, contains the *Treasury*, including a beautiful ivory casket (10th cent. Arab work) and a crucifix containing a fragment of the True Cross, sent by the Emperor Michael Palaeologus to Carlos III when soliciting his aid against the Turks.

The large and lofty *CLOISTER, on the S., was begun in the early 14th cent. by Bp. Arnaud de Barbazan. Over the Puerta del Amparo, by which we enter, is a fine relief of the Death of Mary (1356); the details on the jambs are worthy of close examination. On the N. side is the tomb of Don Leonel (d. 1443), son of Charles the Bad of Navarre, and his wife Epifania de Luna, and just beyond is a charming Adoration of the Magi, by the French Sculptor Jacques Pérut (14th cent.). Farther on is the entrance to the *Capilla de la Barbazana*, containing the tomb of Bp. Barbazán (d. 1355). On the S. side, between the tombs of Bp. Sánchez de Asiain (d. 1364) and the Conde de Gages, viceroy of Navarre (d. 1753), is the beautiful *Puerta de la Preciosa*. The Sala de la Preciosa was once the meeting-place of the Cortes of Navarre. Built out into the S.W. corner of the cloister is the little *Capilla de la Santa Cruz*, whose iron grille was forged from the tent-chains of a Moorish emir captured by the Navarrese at Las Navas de Tolosa (1212), and on the W. side is the tomb of Gen. Mina (p. 15). Opposite the Santa Cruz chapel is the old *Refectory of the Canons* (apply to the sacristan), now dedicated to St. Francis Xavier and containing a fine lector's pulpit and a charming little doorway (l. of the altar). Next door is the *Kitchen*, with

its huge central chimney. In the centre of the refectory is the *Tomb of Carlos III (d. 1425) and his queen, Leonora of Castile (d. 1416), by Jean de Lomme of Tournai, a magnificent example of the Burgundian type of monument with a procession of 'mourners' on the pedestal, including figures of cardinals, bishops, and members of various monastic orders.

Leaving the cathedral by the N door, we soon reach the ramparts (fine view of the Arga valley), which we may follow to the left as far as the *Puerta de Francia* (Pl 2, 3), the last survivor of the 16th cent. city gates

From the Plaza Consistorial (see above) the Calle de San Saturnino leads N.E. to the church of *San Saturnino*, a



13-14th cent. church on the spot where St. Saturninus or Sernin is said to have baptized 40,000 pagan citizens of Pamplona. The N. door, with a Last Judgment in relief, is its most remarkable feature — *Santo Domingo*, behind the Casa Consistorial, has a small brick cloister.

The Calle Mayor leads from San Saturnino to the Paseo de Taconera, passing the fine 18th cent. doorway of the Carmelite church. The Calle de Eslava (1) leads to the Plaza Principe de Viana, in which the old *Cámara de Comptos*, the 15th cent. royal treasury, contains an interesting *Archaeological Museum* (adm. on application)

FROM PAMPLONA TO SANGUESA, 33½ m. (51 km.), electric railway (N K.) twice daily in 2½ hrs. (5 p. 40 c.), with a branch to Aóiz (20½ m., 33 km.). The road following the railway is more interesting than the direct route (27½ m.) *viâ* Monreal—At (3 m.) *Villava* we leave on the right the road to Elizondo and at (1½ m.) *Huarte* that to Roncesvalles.—13 m. *Urrós*.—At (17 m.) *Empalme* (i.e. junction) passengers for Aóiz (3½ m.; Fonda Iñar, L. 4½, D. 4 p.) change trains. We descend the beautiful Iratí valley to (27 m.) *Lumbier* (Posada del Sol, L. 5, D. 1 p.). We turn to the left and, passing (30½ m.) *Liedena*, reach (33½ m., 54 km.) *Sanguesa* (Fonda Labiano, L. or D. 4½ p.; Fonda Iñar, L. 4, D. 4 p.) an ancient city (3608 inhab.) on the left bank of the Aragón. The church of *Santa María la Mayor* (mainly of the 13th cent.), near the bridge, has a fine sculptured doorway and a slender tower. *San Salvador* is likewise interesting, as well as the cloisters of *San Francisco* and *El Carmen*. The *Ayuntamiento* occupies the former castle of the princes of Viana, and the *Palacio de Vallesantona* is a fine example of the baroque art of N. Spain.—About 1 m. N.E. of Sanguesa is *Javier*, formerly *Xavier*, with a mediæval castle and the birthplace (now a church) of St. Francis Xavier (1506–52).

A fine road leads from Sanguesa to (40 m. E.) *Jaca* (p. 80), *viâ* (2½ m.) *Liedena* (see above) and (1½ m.) *Yessa*. The Cistercian monastery of *Leire*, 2 m. N. of *Yessa*, with a very ancient church, was the burial place of the kings of Navarre.—10½ m. *Tiermas* has a small bathing establishment.—At 15½ m. we leave on the left the road up the Valle de Roncal (see below)—21 m. *Berdún*—32 m. *Santa Cila de Jaca*, and thence to *Jaca*, see p. 81.

From Sanguesa to Sos (Zaragoza), see p. 27; passes into France, see below.

FROM PAMPLONA TO ESTELLA, 27½ m. (44 km.), motor-bus in 2 hrs. (4 p.), following the pilgrim road to Santiago. We leave by the Puerta de Taconera.—7½ m. *Astrain*, with the sanctuary of N.S. del Perdón. The country becomes mountainous as we go on to (11 m.) *Puente de la Reina*, a small town on the Arga with an interesting church.—27½ m. *Estella* is connected by railway with *Vitoria*, see p. 6.—The road goes on to (26 m. more) Logroño (p. 25) *viâ* (21 m.) *Viana*.

PASSES INTO FRANCE. FROM PAMPLONA *viâ* RONCESVALLES TO ST-JEAN-PIED-DE-POR, 46½ m. (75 km.), motor-bus in summer in c. 4 hrs. (9 p. 25 c.), a fine mountain-road. We ascend the Arga valley *viâ* (5 m.) *Huarte* (see above), where we quit the Sanguesa road.—Just before (21 m.) *Burguete* (Hot. Burguete, very fair), an alternative route *viâ* Aóiz comes in on the right.—28½ m. (46 km.) *Roncesvalles*, or *Roncesvaux*, is a miserable hamlet surrounding a dilapidated Augustinian abbey founded by Sancho the Strong of Navarre (c. 1240). The church contains Sancho's tomb and that of his wife Clemencia, and two links of the chain which he broke at Las Navas de Tolosa (p. 16), as well as some valuable reliquaries and a much-venerated 13th cent. Virgin in the centre of the chief retablo. A modern window depicts the battle of Las Navas. It was in the pass of Roncesvalles in 778 that the rearguard of Charlemagne's retreating army, led by Roland and the 'twelve peers' of France, was cut off and overwhelmed with rocks hurled by the Basques from the crags above. Louis the Debonair, in 810, preserved his army from a like fate by forcing the wives and children of the peasantry to accompany him through the defile. The Black Prince led his troops this way in 1367 to the battle of Najera or Navarrete (p. 151); and in 1813 Soult attempted to relieve Pamplona by a surprise descent through the pass upon Wellington.—We reach the summit at (30 m.) the *Pass of Roncesvalles* or *Puerto de Ibañeta* (3618 ft.), and thence we descend the defile of the Nive to (39 m.) *Valcarlos* (Hot. Mosquera) beyond which is the Spanish custom house. Crossing the Nive by (11½ m.) the *Puente de Arneguy* we enter France and reach the French custom house ½ m. farther on.—16½ m. *St-Jean-Pied-de-Port*, see the *Blue Guide to Southern France*.

The road ascending the *Valle de Salazar* from Lumbier (see above) leads to (55 m. from Pamplona) *Ochagavía* (Fonclás), a characteristic Basque village, whence a track crosses the *Port de Lurrau* (1520 ft.) to (5½ hrs.) *Lurrau*, in France.—A rough road, leaving the Sanguesa-Jaca road beyond Tiermas (see above), threads the gorge of the Esca to reach the *Valle de Roncal*, the most remote of the Navarrese valleys, where old Basque costumes may still be seen. From *Roncal* (Posada de Jáuregui, L. 4 p.), 63 m. from Pamplona, or from *Isaba* (Hot. Pirineo, L. 5,

D. 6, pens. 10-12 p.), the chief village in the valley, 4 m. farther, several passes (notably the *Port d'Urdaité*, 4660 ft.) cross the frontier to *Larrau* or *Ste-Engrâce* (see the *Blue Guide to Southern France*).

C. From Pamplona to Zaragoza

RAILWAY, 112½ m. (181 km.) in 1-6½ hrs (12 p. 65, 9 p. 45, 5 p. 65 c.) Through trains from San Sebastián, see p. 14—The ROAD (166 m., 267 km.) follows the railway except between Caparroso and Tudela.

The railway beyond Pamplona describes a wide curve. 8 m. *Noain*. We pass beneath an 18th cent. aqueduct, which crosses the Rio Elorz on the site of a Roman bridge.—13½ m. *Buurrín-Campañas* produces a good wine.—27 m. *Tafalla* (Hot. Comercio, Europa, L. or D. 4-4½ p.).—At (29 m.) *Olite* (*Fonda Ochoa*, L. 4, D. 3½ p.) is the principal *Castle of the kings of Navarre, a huge and imposing 15th cent. ruin, with many tall square towers. *San Pedro* is a 12th cent. church with a fine Gothic spire; and *Santa María la Real* preserves a good portal and cloister (14th cent.) and a noteworthy font.—37 m. *Caparroso* appears in the distance on the left, commanded by the ruined castle of San Martín—Beyond (42 m.) *Marcilla* we cross the Rio Aragón. The Moorish castle of (49 m.) *Milagro* appears across the Aragón. We cross the Ebro.—54½ m. (88 km.) *Castejón*, and thence to *Zaragoza*, see Rte. 11.

4. FROM SAN SEBASTIÁN TO BILBAO

A. By Railway

LIGHT RAILWAY (N K), 81½ m. (115 km.) in 3½-4 hrs (17 p. 10, 12 p. 50, 7 p. 95 c.); to *Zarauz*, 17 m. (27 km.) in ½ hr. (4 p. 25, 3 p. 5, 2 p. 5 c.), a picturesque route interrupted by many tunnels.

San Sebastián (Estación Amara), see Rte. 2. The line runs S.W. viâ (2½ m.) *Añorga*, and at (5½ m.) *Lasarte* (p. 13) diverges from the Pamplona line.—8 m. *Usurbil*, a picturesque village.—13½ m. *Orio* is a fishing village with a curious church.—17 m. (27 km.) *Zarauz* (*Gran Hotel La Perla*, on the sea-front, R. 10, L. 9, D. 10, pens. 25 p.; *Alameda*, R. 5, L. or D. 7, pens. 18-25 p.; *Otamendi*, Calle Mayor, L. or D. 6, pens. 10-13 p.) is a fashionable bathing resort (3579 inhab.), with many seaside villas of the Spanish aristocracy, at the foot of Monte Santa Bárbara. Some of the old houses in the Calle Mayor are interesting, notably the *Torre Luzea*, a 15th cent. building with a half-ruined tower. Overlooking the W. end of the beach is the *Palacio del Marqués de Narros* (15th cent.) where Isabella II in 1868 received the news of her deposition.—We cross the Urola at (20 m.) *Oiquina*.—21 m. (34 km.) *Zumaya* (Hot.

Amaya, R. 10, L. or D. 10, pens. 25 p.; *Alameda*, L. or D. 5, pens. from 10 p.), a town of Roman foundation, is a bathing-resort (2900 inhab.) at the mouth of the Urola and the home of the painter Ignacio Zuloaga. The church of San Pedro contains some old paintings.

From Zumaya to Loyola and Zumárraga, see p. 4, to Guetaria, see below.

22½ m. *Arroña-Cestona*.—28 m. **Deva** (*Gran Hot Deva*, summer only, R. 5-11, L. or D. 7, pens. 15-20 p.; *Egaña*, R. 6, L. or D. 7, pens. 13 p.; *Monreal*, L. or D. 7, pens. 14 p.) is a charmingly situated town (3476 inhab.) built on a regular plan. The parish church has a fine Gothic portal, the best in the Basque provinces, and a graceful 15th cent. cloister. For the road to Ondárroa, etc., along the coast, see p. 21. The railway quits the coast and ascends the Río Deva.—33½ m. *Alzola* (*Hot. Balneario*, R. 5, L. 10, D. 8, pens. 15-22 p.; *Larrañaga*, L. 9, D. 7, pens. 13-16 p.), with mineral springs beneficial in kidney complaints.—36 m. *Elgoibar* preserves in its cemetery the 15th cent. porch of a demolished church.—38½ m. *Máizaga* is the junction for Vergara and Zumárraga (p. 4).—39½ m. (64 km.) **Eibar** (*Hot. del Comercio*, pens. 12 p., *Julian*) has been famous for centuries for its damascened iron. At the hermitage of *La Natividad de Nuestra Señora* (900 ft.), 1 hr. N., is celebrated the pilgrimage-fiesta of the Nativity of the Virgin (Sept. 8th-15th).—We enter the province of Vizcaya before reaching (42½ m.) *Irmua*.—46 m. *Zaldívar* is a small spa in delightful country.—51 m. (82 km.) **Durango** (*Hot. Mota*, L. or D. 7 p.; *Alzad*, L. or D. 6, pens. 12 p.) is a town (5758 inhab.) of regular streets and pleasant alamedas, once of some military importance. The church of *San Pedro de Távira* is among the oldest in the Basque provinces and contains two curious tombs; on its S. side is an arcaded *Market Hall*. The high altar in the church of *Santa Ana* is by Ventura Rodríguez (1774).

Branch lines run hence to the spa of (6½ m.) *Elorrio* and the mining town of (6½ m.) *Arrázola*, separating at (3½ m.) *Apatamonasterio*.

57½ m. *Amorebieta* is the junction for Guernica and Pederuales (see p. 21).—At (60½ m.) *Lemona* we strike the high road from Vitoria and enter a mining district.—81½ m. (115 km.) **Bilbao** (*Estación de Achuri*), see p. 22.

B. By the Coast Road

93½ m. (151 km.), a good hilly road through attractive and well-cultivated country. Motor coach tours are arranged in the season by the Sindicato de Iniciativa at San Sebastián.

From San Sebastián to (4½ m.) *Recalde*, see p. 13. We turn to the right down the Oria valley and follow the railway route to (16 m.) *Zarauz* (p. 19), where the coast-road proper begins.—19 m. *Guetaria* is a picturesque fishing village connected with the Isla San Antón by a breakwater. A

statue commemorates Juan Sebastián de Elcano (d. 1526), whose ship, the first to circumnavigate the globe (1519-22), was the sole survivor of Magellan's fleet of five. His birthplace is marked by a tablet. The fine church of San Salvador dates from the 13th century.—We cross the Urola, and at (22 m.) *Zumaya* (p. 19) rejoin the railway.

A fine road ascends the Urola valley to *Cestona* and (14½ m.) *Loyola* (p. 5).

At (33 m.) *Deva* (p. 20) we quit the railway finally and cross the Río Deva on a swing-bridge.—36 m. *Motrico*, named from the rocky spur (Basque, *tricu*, hedgehog) which commands it, is surrounded by wooded hills and is famous for its fruit. It was the birthplace of Adm. Churrua (1761-1805) who fell at Trafalgar. The cider and red chacolí wine of the district are famous.—We cross the provincial boundary into Vizcaya and reach (41 m.) *Ondárroa* (Hot. de la Bahía), a flourishing fishing-port in a charming situation.—The road becomes hillier as we proceed.—49½ m. *Lequeitio* (Hot. Beitia, L. or D. 5, pens. 8-14 p.), another fishing-village, is interesting for the old church of Nuestra Señora de la Asunción, rebuilt in the 13th cent., and for its old houses, including the picturesque Casa de Adán.—About 2½ m. beyond Lequeitio we keep to the right at a fork and follow the hilly coast road through (54½ m.) *Ea* (pleasant detour thence to *Elánchove*, 5½ m.) to (61 m.) *Arteaga*, with a castle partly restored by the Empress Eugénie.—We quit the sea and ascend the right bank of the Mundaca to (64 m.) **Guernica** (Hot. *Progreso*, L. 6, D. 5, pens. 9 p., *Comercio*, L. or D. 6, pens. 10 p.). The town (4712 inhab.), standing in the beautiful valley of the Mundaca, was the seat of the Basque Parliament until the repudiation of the 'fueros' (comp. p. 1). Their meeting-place was beneath a venerable oak (the 'Guernikako Arbola,' which gives name to the Basque national anthem), a fragment of which has been preserved alongside a younger tree sprung from one of its acorns. In the 15th cent. church is a chapel, enclosed by a fine grille, containing a good statue of the Virgin. Motor-buses run to Elánchove and Lequeitio. For the railway to Bilbao, see p. 19.—The road now descends the left bank of the Mundaca alongside the railway.—71 m. *Pedernales* is the railway terminus.—74 m. *Bernieo* (Pens. Albania, pens. 12½ p.) is a large fishing port (10,517 inhab.), the birthplace of Alonso de Ercilla y Zúñiga (1533-95), the soldier-poet, author of the epic 'Araucana,' whose finest stanzas were written on the pommel of his saddle. In the church of Santa Eufemia the kings of Castile used to swear to uphold the 'fueros' of the Basques. The coast road goes on to (83½ m.) *Cabo Machichaco*, but we turn inland.—At (85 m.) *Mungüia*, with its old tower (1360), we strike the railway from Bilbao, and soon after we enter the mining district.—93½ m. (151 km.) **Bilbao** (p. 22).

C. Bilbao and its Environs

BILBAO, known to the Basques as *Ibaizabal* ('broad river'), is one of the liveliest and most thriving towns in Spain, with 112,819 inhab., deriving its prosperity from the rich veins of hematite (iron-ore; c. 98 per cent. of the total exports) in which the surrounding country abounds, and from its favoured position 8 m. from the sea, on the navigable river Nervión. Many of the iron mines are worked by British capital and long lines of British steamships are to be seen alongside its quays loading cargoes for Newcastle and for W. coast ports. Having suffered greatly from bombardment and fire during the Carlist wars, Bilbao can offer little to interest the antiquary, but its natural situation is imposing. The old town lay entirely on the right bank of the Nervión, but since 1874 the new quarter on the left bank has eclipsed it in size and importance.—The old English words *bilbo* (cutlass) and *bilboes* (iron fetters) testify to the ancient fame of Bilbao as an ironworking town.

Railway Stations. *Estación del Norte* (Pl. 15), for Miranda de Ebro, Zaragoza and Madrid.—*Est. de Achuri* (Pl. 22), for San Sebastián, Guernica, etc.—*Est. de Santander* (Pl. 15), for Santander, León, Valmaseda, etc.—*Est. de Portugalete* (Pl. 15), for Portugalete and San Julián.—*Est. de las Arenas* (Pl. 20), for Munguía, Las Arenas, and Plencia.—*Est. de Lezama* (Pl. 19, 20), for Lezama.

Hotels. **CARLTON** (Pl. a; 6), Plaza López de Haro, R. 15, L. or D. 10, pens. 25 p.; **EXCELSIOR** (Pl. b; 19), Plaza Nueva, R. 8, L. 8, D. 7, pens. 20 p.; **INGLATERRA** (Pl. c; 15), R. 8, L. or D. 8, pens. 15 p.; **ARAÑA** (Pl. e, 15), R. 7, L. 8, D. 7, pens. 15 p., these two on the Paseo del Arenal; **TORRÓTEGUI** (Pl. f; 19), Plaza Nueva, R. 6, L. 9, D. 7, pens. 15 p.

Restaurants. *Café du Boulevard*, Arenal; *Torrótegui*, Plaza Nueva—*Cafés, Du Boulevard* and others on the Arenal; others on the Gran Vía.

Post Office (Pl. 7), 17 Alameda de Mazarredo.

Taxis. Yellow band (1–3 pers.), for 800 metres, 80 c., each 333 metres extra, 20 c., each extra pers. 1 p.; blue band (1–1 pers.), for 800 metres 80 c., each 250 metres extra 20 c., each extra pers. 1½ p. Each hr. waiting 4 p. in fractions of 20 c.; trunk 1 p.; suit-case 50 c.

Motor-Buses to Castro Urdiales (4½ p., 3½ p.), *Eláncove* (5 p., 4 p.),

Munguía (1½ p.), *Lezama* (80 c.), *Ondarroa* (5 p.), *Vitoria* (8 p., 7 p.), *Guernica* and *Bermeo*, etc.

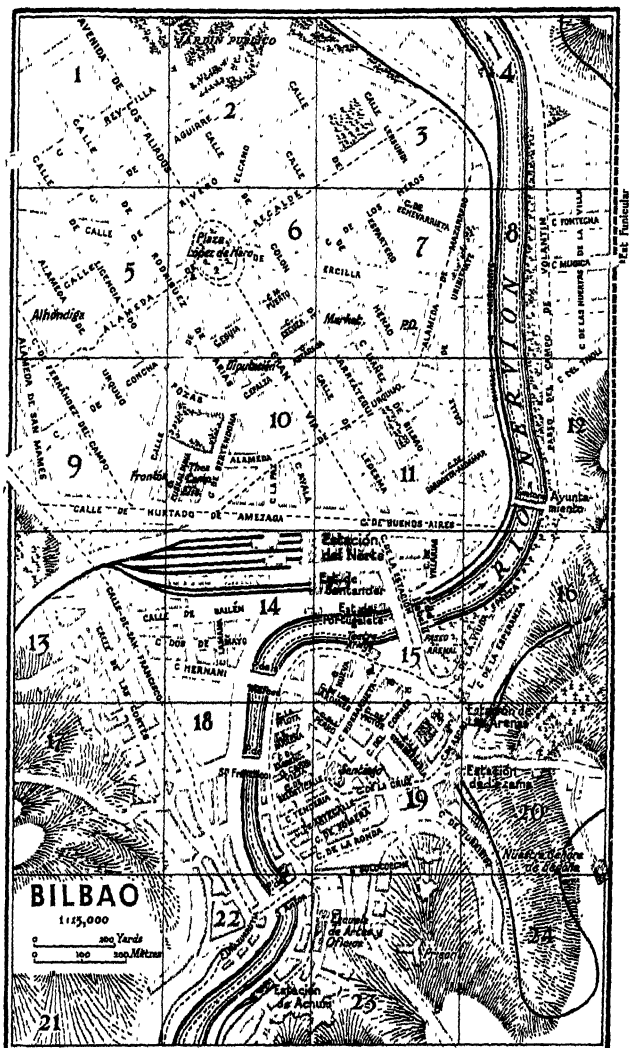
Electric Tramways traverse the principal streets. Suburban Services run from the Arenal to *Santuse* via Portugalete, to *Durango* (p. 20) via Lemona and Amorebieta; to *Ceánuri* via Lemona; etc.

Steamers of the *Holland-America Line* from Rotterdam, Antwerp, and Boulogne, going on to Santander, Corunna, and Vigo, of the *Chargeurs Réunis* from Antwerp, Havre, and Bordeaux, and of the *Oldenburg-Portugiesische Line* from Hamburg or Rotterdam and Pasajes, going on to Santander and Corunna, call at Bilbao every 3 weeks. Coastal Services of *Messrs MacAndrews and Ybarra*.

Amusements. *Teatro Arriaga* (Pl. 15), Arenal, *Teatro Trucha*, C. de Colon de Larreategui (Pl. 6–11; *Teatro de los Campos Eliseos* (Pl. 10), C. de Bertendona.—**PLAZA DE TOROS** (Pl. 9, one of the best in N. Spain). —**PELOTA**, *Frontón Euskalduna*, C. Euskalduna (Pl. 9).

Information Bureau, Sindicato de Iniciativa, 1 C. de la Estación (Pl. 15). —**British Consulate**, 6 C. de la Estación. **United States Consulate**, 8 C. Rodríguez Arias, in the Hotel Carlton.

English Church at Portugalete (p. 23), service on Sun. 10.45 and at the Seamen's Institute, Desierto Brandio, at 7.45 p.m.



History. Bilbao was founded in 1300 by Don Diego López de Haro and enjoyed an uneventful history until the civil wars of the 19th century. In June 1835 Don Carlos, the pretender, anxious to score a striking success, despatched the famous 'guerrillero' Zumalacárregui (p. 4) against Bilbao. Seizing the heights of Begoña, the general prepared to assault the town, when he was mortally wounded. A second assault in October was repulsed with the help of the British Legion and in 1873, during the second Carlist war, the inhabitants beat off the besiegers with utmost bravery. The iron ore deposits of the Somorrostro district, on the left bank of the Nervión, were first exploited in 1870 and since the end of the Carlist troubles in 1876 the importance of the mines has increased rapidly. Bilbao was the birthplace of Félix de Samaniego (1771-1806), the poet and fabulist.

The centre of Bilbao is the ARENAL (Pl. 15), a small but pleasant promenade on the right bank of the Nervión, approached from the principal station by the Puente de Isabel Segunda. Behind it stands the large but uninteresting church of *San Nicolás de Bari*, and in the Plaza de Arriaga, on the other side of the bridge-approach, is the unwieldy *Teatro de Arriaga*. Farther downstream, beyond the *Ayuntamiento* on the road to Las Arenas, is the tree-planted *Campo Volantín* (Pl. 8), another favourite promenade. The Puente de Isabel II crosses the Nervión into the new town and leads to the Plaza Circular, from which the fine GRAN VÍA, the main street of the new town, goes on to the Plaza Elíptica, or Plaza López de Haro, passing the Palacio de la Diputación (Pl. 10).

The Alameda de Urquijo, the principal street on the left, leads past the *Jesuit Church* to the Campos Eliseos, with its theatre, the large pelota-court (1.), and farther on the huge *Alhóndiga* (Pl. 5), or municipal wine-store.—The Alameda de Mazarredo, on the right of the Gran Vía, leads to the *Jardines de Albia*, with a statue of Ant. de Trueba (1821-89), who idealized Basque village life in verse. Just beyond lies *San Vicente*, a 16th cent. church in a transitional style.

Returning to the Arenal we take the Calle de los Fueros which leads into the arcaded Plaza Nueva. From the opposite corner a short street leads up to the *Instituto* containing the library and a natural history collection. We go on by the Calle del Correo or the Calle de la Cruz to the church of *Santiago* (Pl. 19), mainly of the 14th cent., with a fragment of a rather later cloister on the N.E. side, and modern W. front and tower. The Calle Tendería leads from behind the church to the riverside market-place and the 15th cent. church of *San Antón* (Pl. 18), spoilt by restoration. In front of the neighbouring *Escuela de Artes y Oficios* is a statue of López de Haro (see above).

About $\frac{1}{4}$ hr. above the Instituto (see above; tramway from the Arenal) is the 16th cent. Gothic church of *Nuestra Señora de Begoña* (Pl. 20), with a modern tower and cloister. The ridge of *Monte Cabras*, $\frac{3}{4}$ hr. farther, commands a fine view of the harbour.—Another pleasant walk leads down the left bank of the Nervión to the *English Cemetery*, consecrated in 1889, with the graves of British soldiers who fell in the Peninsular and Carlist wars.

FROM BILBAO TO PORTUGALETE, $7\frac{1}{2}$ m. (12 km.) by tramway from the Arenal; $8\frac{1}{2}$ m. (14 km.) by railway (N.K.; 1 p. 5 c., 65 c.; ret. 1 p. 60 c., 1 p. 15 c.) from the Estación de Portugalete. The route passes through a region of factories and industrial dwellings.—From ($5\frac{1}{2}$ m.) *Desierto* a branch line runs to (10 m. more) *San Julián de Musqués* for the iron-mines of Somorrostro.—Portugalete

(*Hot Portugalete*, R. 10, L or D. 8, pens. 15 p.) is a little town (7629 inhab.) of steep streets with a bathing-beach and a long breakwater protecting the harbour of *El Abra* at the mouth of the Nervión, which was formerly obstructed by a dangerous bar. To the left at the end of the quay is the seaside resort of *Santurce* (*Hot Mendholea*, L or D. 6 p.; tramway terminus), to the right is the *Puente Vizcaya*, a lofty transporter bridge commanding a magnificent view, by means of which passengers may cross the Nervión to Las Arenas (see below). The church of Portugalete is a picturesque Gothic building containing an elaborate oak retablo carved by an unknown hand. English Church, see p. 22.

FROM BILBAO TO LAS ARENAS AND PLENCIA, 18 m. (29 km.) by railway from the Estación de la Aduana (N.K.; 1 p 85, 1 p 25 c.), tramway from the Arenal to (10½ m) Algorta — 3½ m. *Luchana* is the junction for a railway to (13½ m) *Mungüla* (p. 21) — 5 m *Desierto*, for Erandio and the British Seamen's Institute. — We skirt the busy river as far as (8 m.) *Las Arenas* (*Hot Continental*, R. 6, L. 7, D. 6, pens. 14-18 p., Antolín, R. 1, L. or D. 7, pens. 12 p.), the favourite seaside resort of Bilbao, with a casino. On the left is the *Puente Vizcaya* (see above). — 10 m *Algorta*, where the tramway ends, and (18 m.) *Plencia*, the railway terminus, are little bathing resorts, the latter also a fishing port founded by López de Haro (p. 23).

Other local railways run from Bilbao to (23½ m) *Guernica* and (30 m) *Pederuales* (see p. 21); to (7½ m) *Lezama*; and to (20½ m) *I'almaseda*.

From Bilbao to *León* and *La Robla*, see p. 263, to *Miranda de Ebro* (Madrid, Zaragoza), see below, to *Santander*, see Rte. 27.

5. FROM BILBAO TO ZARAGOZA

RAILWAY, 213½ m. (344 km.), express in 9-9½ hrs., slow trains in 11-18 hrs. (49 p. 45, 27 p. 5, 22 p. 25 c.); to *Logroño*, 107½ m. (173 km.) in 4½-11 hrs. (24 p. 85, 18 p. 65, 11 p. 20 c.).

ROAD, 222 m. (325 km.), leaving Bilbao by the Calle de Achuri (Pl. 22). — 40 m. (65 km.) *Vitoria* (p. 5) — 67 m. (108 km.) *Haro* (p. 25) — 94 m. (151 km.) *Logroño* (p. 25) — 124 m. (200 km.) *Calahorra* (p. 26) — 139 m. (224 km.) *Alfaro* (p. 26) — 150 m. (242 km.) *Tudela* (p. 27) — 222 m. (325 km.) *Zaragoza* (p. 70), entered by the Carretera de Madrid (Pl. 17).

Bilbao (Estación del Norte), see p. 22. The train threads a tunnel 1000 yds. long and emerges in the fertile and prosperous valley of La Peña, watered by the Nervión. — 6 m. *Arrigorriaga* has an 11th cent. church just on the left of the railway, erected in memory of a battle between the Basques and Ordoño, Infante of Castile (848). — 9½ m. *Miravalles*. The Nervión now flows through a narrowing valley and is crossed many times by the railway. — 13½ m. *Areta*. — The iron springs of (18 m.) *Luyando* lie to the right of the railway. — Beyond (21 m.) *Amurrio* (Fonda Madrileño, Yarritu, L. or D. 4 p.) the railway begins to climb out of the valley by the famous Orduña gradient; at one point the track can be seen high up on the left only 600 yds. away. We enter the fertile Concha de Orduña, a broad basin dotted with prosperous farms. — 25½ m. (41 km.) *Orduña* (935 ft.; Fonda de Quezala, L. 6, D. 5 p.) is an old town (3169 inhab.) with a picturesque Plaza, from which ten streets diverging starwise intersect the city. An older Orduña, once the only city in the Basque provinces, stood nearer the mountain *La Peña de Orduña* (6400 ft.; N.W.).

Pleasant walks may be taken to the *Gorge of Tertango*, 2 m. S.W. on the Burgos road, and to the cascade of the Nervión, 2 m. S. at the head of the railway curve.

The railway rises in a sweeping curve round the valley of Orduña and, as it swings N., two fine cirques come into view on the opposite side. After two short tunnels we turn S. again before reaching (34 m.) *Lezama*.—Beyond (39½ m.) *Inoso-Oyardo* (2163 ft) we reach the summit level and cross the Orozco on a fine viaduct before piercing the watershed between the Atlantic and the Mediterranean by the Gújuli tunnel (750 yds.) We descend in rapid curves to (43½ m.) *Izarra* and (51 m.) *Zuazo*, with its sulphur baths.—We traverse the defile of the Techas, through which Wellington manœuvred a body of his forces at a critical moment in the battle of Vitoria, and reach the valley of the Bayas as we approach (55½ m.) *Pobes*.—We cross the Ebro to reach (64½ m., 104 km.) **Miranda de Ebro**, on the main line from Irún to Madrid (p. 7).

Henceforward the railway follows the right bank of the Ebro, keeping for the most part close to the river.—76½ m. **Haro** (*Hot. Suizo*, R. 5, L. or D. 5, pens. 14 p.; *Huginia*, R. 4, L. or D. 5, pens. 12 p.; *Adela*, R. 4, L. or D. 5, pens. 12 p.; an agricultural town (8188 inhab.) at the junction of the Tirón with the Ebro, gave a title to Don Luis Méndez de Haro (1598–1661), the celebrated minister of Philip IV. The Cerro de San Lorenzo (5990 ft.) is conspicuous to the S. (r.) and to the N.E. are the rocks of the Peña Cerraca (4145 ft.)

FROM HARO TO EZCARAY, 21 m. (34 km.), railway (N.K.) twice daily in 1½–2 hrs. (5 p. 75, 4 p. 35, 3 p. 20 c.). The line ascends the valley of the Oja (see below).—12½ m. (20 km.) **Santo Domingo de la Calzada** (*Hot. Capota*, R. 5½, L. or D. 4½, pens. 11 p.), on the road from Burgos to Logroño (p. 151) is noteworthy for its *Cathedral*, begun in 1180 by Alonso VIII and finished in 1235, with a detached belfry. The choir, high altar, and chapel of the patron saint (a local hermit) are in the Berruguete style; the screen of the chapel of La Magdalena is a fine specimen of plateresque. 21 m. *Ezcaray* is a summer resort at the foot of the *Cerro de San Lorenzo* (5990 ft.) and the *Sierra de la Demanda* (6995 ft.).

82 m. *Briones* is noted for its wine.—85 m. *San Asensio*, with a retablo (1569) by Pedro Marguete in its church.—92½ m. *Cenicero*.—98½ m. *Fuenmayor*.—107½ m. (173 km.) **Logroño** (*Gran Hotel*, R. 6, L. or D. 8, pens. 20 p.; *Comercio*, R. 5, L. or D. 5, pens. 12 p.; *de Paris*, R. 5, L. or D. 4½, pens. 12 p.), the Roman *Julia Briga*, the capital (26,806 inhab.) of the province of the same name, stands on the Ebro near the junction of Old Castile, the Basque province of Álava, and Navarre. It has been the see of a bishop since 1890.

Logroño is the centre of the wine-growing district of *La Rioja* whose produce is sold in England as 'Spanish burgundy.' The district, taking its name from the Rio Oja which flows into the Tirón just above Haro, has been called 'La Andalucía del Norte' on account of its warm climate and fertile soil, which produces a wealth of cereals and oil as well as the more famous wine. Logroño was the birthplace of Juan Fernández Navarrete (1526–79; nicknamed 'El Mudo'), the painter, and of Juan Antonio Llorente (1756–1822), historian of the Inquisition, and was the residence of Gen. Espartero (1792–1879) from his marriage with an heiress of the neighbourhood until his death.

On the N. side of the main street, or Calle del Mercado, is the church of *Santa María la Redonda*, a 16th cent. Gothic building with modern additions, containing the tomb of Espartero. To the N. of the town is the Ebro, here crossed by two modern bridges, between which is an arch of the old bridge, built in 1138 by San Juan de Ortega. *Santa María del Palacio*, E. of the iron bridge, said to have been built by order of Constantine the Great, contains some 12th cent. work at its W. end, and farther S. is *San Bartolomé*, with a 13th cent. W. door and a good 17th cent. brick tower. A statue of Espartero adorns the paseo S. of the town.

From Logroño to Burgos by road (motor-bus to Santo Domingo de la Calzada), see p. 151.

To the left beyond Logroño lies *Agoncillo*, with the ruins of the Roman *Egon* and a castle with four square towers. On the right is a broken precipice of reddish rocks which continues as far as (125½ m.) *Alcanadre*, on the left beyond which is seen a considerable fragment of the Roman aqueduct which supplied Calahorra with water.

138 m. (222 km.) **Calahorra** (*Hot. Moderno*, R. 5, L. or D. 5, pens. 12 p.; *Espinosa*, R. 4, L. 5, D. 4½, pens. 10 p.; *Aldela*, R. 4, L. or D. 4½, pens. 10 p.) is a very ancient town (10,767 inhab.) at the confluence of the Cidacos with the Ebro.

The Celtiberian stronghold of *Calagurris Nassica*, unsuccessfully besieged by Pompey in 75 B.C., was taken by Atranius four years later after a famine so dreadful that it became proverbial in the Latin tongue. Quintilian (1st cent. A.D.) was a native of the town, as was the first Christian poet Aurelius Prudentius (fl. 350-375), who commemorates in an ode the patrons of the town, the sainted martyrs Himerius and Celdonus. The sec, founded in 1015, was transferred to Logroño in 1890.

The *Cathedral*, on the river bank, was restored in 1485, after a serious flood, by Maestro Juan; the main portal and façade and the Epiphany chapel were altered under Philip V. The *Casa Santa*, where the patrons of the town are said to have been imprisoned, is the goal of a pilgrimage on Aug. 31st.

From Calahorra an electric railway runs S. to (13½ m. in 55 min.) *Arnedo* in the Cidacos valley, whence it is to be extended viâ (20 m.) *Préjano* (the present terminus, one train daily) to (23 m.) the hot springs of *Arnedillo* (*Hot. del Balneario*) at the foot of Monte de la Encineta.—A rather dreary road crosses the hills S.W. to (45 m.) *Soria* (p. 248).

On the left, beyond (146 m.) *Rincón de Soto* appears the castle of Milagro (p. 19).—151½ m. *Alfaro*, on the Alhama, has a good brick-built Colegioata (17th cent.) with finely carved choir-stalls.—155½ m. (250 km.) **Castejón** (*Fonda de la Estación*) is the junction for Pamplona (see p. 19).

A fair road (omnibus June-Sept.) runs S.W. from Castejón up the Alhama valley to (12 m.) *Fitero*, whose parish church of the Cistercian Gothic type (c. 1160) contains two alleged Murillos, and (14½ m.) *Los Baños de Fitero* (Establecimiento Nuevo and Estab. Viejo; June-Sept.), with hot springs. The cold springs of *Gravalos* are 5 m. N.W. The road goes on from Fitero viâ (30 m.) *Agreda* (Fonda Casiana), the Roman *Græcubis*, with a graceful church and a curious bridge, to (60 m.) *Soria* (p. 248).

166 m. (267 km) **Tudela** (*Hot. de la Unión*, R. 4½, L. or D. 6, pens. 13 p., *Continental*, R. 5, L. or D. 5, pens. 10 p.; *Reinagio*, R. 6, L. or D. 5, pens. 11 p.), an ancient town (10,362 inhab.) on the Ebro, stands at the head of a curious 10th cent. bridge which has 17 irregular arches and was formerly fortified. The *COLEGIATA, built in 1135-88, is one of the most attractive late-Romanesque churches in N. Spain, with a good W. door, a large retablo by Pedro Diaz (1490), and curiously carved capitals. In a S.E. chapel the tombs of Fr. de Villa Espepa and his wife (1423) and a retablo of 28 panels are noteworthy. On the S. side is a charming cloister.—*La Magdalena*, near the bridge, has likewise a good Romanesque door. The Plaza de la Constitución and Calle de la Rúa contain some old houses.

FROM TUDELA TO TARAZONA, 13½ m. (22 km) railway in 70 min (3 p. 15, 2 p. 40, 1 p. 40 c) —7 m. *Casante*, the ancient *Cascanum*, has a retablo of 1596 in its 18th cent. church, with an Assumption in the style of Ancheta.—13½ m. (22 km) **Tarazona** (*Fonda de Anselmo Ruiz*, pens. 9 p.), a fine old episcopal city (8321 inhab.), was famous among the Romans as *Turiaso*, where a handful of Romans defeated a Celtiberian army. Its beautiful *CATHEDRAL, founded in 1035, dates mainly from the 13th cent., and is surmounted by a 16th cent. spire of patterned brick. The cloisters, another 16th cent. addition, are likewise a remarkable example of brickwork. The church of *La Magdalena*, in the centre of the town, has a lofty W. spire, well seen from the bridge over the Queyles, and a Romanesque E. end. The adjoining *Bishop's Palace* and the *Ayuntamiento* are likewise noteworthy.

The ascent of the *Sierra del Moncayo* (Mons Calvus; 7600 ft.), mentioned by Martial, is worth making (8 hrs. up and down) for its fine view of the Pyrenees. There is a hermitage c. 3000 ft. below the summit.—The abbey of Veruela (see below) is 10 m. S.—A motor-bus runs daily from Tarazona to *Soria* (p. 248) in 3½ hrs. (13 p. 30 c); another to *Borja* (see below) in 1 hr. (2 p.).

Beyond Tudela the Moncayo is seen on the right.—179½ m. **Cortes**, with a castle of the Counts of Zaldívar, is the last station in Navarre.

A railway runs S. (11 m. in 1 hr.) to **Borja** (*Fonda del Comercio*, L. 3, D. 4, pens. 7½ p.), a small town (5058 inhab.) still preserving the ruined castle of the Borja family, which, after migrating to Játiva near Valencia in the 14th cent., acclimatized itself in Italy as the Borgias. About 10 m. W., beneath the Moncayo (see above) is the fortified abbey of *Veruela*, one of the oldest Cistercian houses in Spain (1146-51), with a Romanesque church and chapter house, and early 14th cent. cloisters.

We cross the Marga and enter *Aragon* (p. 31).—185½ m. **Gallur** has a conspicuous church tower.

A railway runs N. across the bleak pastures of Las Bárdenas to serve the *Cinco Villas*, five villages raised by Philip V to the rank of towns for their services in the War of Succession. These are: 6¼ m. *Tauste*; 22 m. *Egea de los Caballeros*; 35 m. *Sádaba*, the terminus of the railway; and *Uncastillo* and *Sos*, N.E. and N. of *Sádaba*. *Sos*, 18 m. along the road to (7 m. farther) *Sanguesa* (p. 18) is the birthplace of Ferdinand the Catholic (1452-1516). Motor services connect it with *Sádaba* and *Sanguesa*.

190½ m. **Luceni**.—At (196½ m.) *Pedrola*, in the palace of the Duke of Villahermosa, Don Quixote and Sancho Panza were entertained; and at *Alcclá de Ebro*, on the opposite bank, occurred the adventure of the enchanted barque.—198 m. **Alagón**, with the variegated brick dome of San Antonio de Padua. We cross the Jalón.—At (204¼ m.) *Casetas* (*Fonda*

de la Est.) we join the line from Madrid.—Beyond (206 $\frac{3}{4}$ m) *Utebo-Monzalbarba* we cross the Ebro, enjoying a fine view (r.) of the Aljafería and the churches of Zaragoza —213 $\frac{1}{2}$ m. (344 km.) **Zaragoza** (*Arrabal*), see Rte. 11.

II. CATALONIA, ARAGON, AND VALENCIA

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Catalonia, in Spanish *Cataluña*, in Catalan *Catalunya*, an ancient principality divided into the four modern provinces of Gerona, Barcelona, Tarragona, and Lérida, is a country differing widely alike in character, climate, and language from the kingdoms of central Spain. Separated from the rest of Spain by the barren plains of W. Aragon and the mountains S. of the Ebro, the Catalans have always looked upon the Mediterranean as their natural outlet. The Moors were driven out of the province in the 9th cent., and a hereditary line of princes was established at Barcelona by Ramón Berenguer I, c. 1018. This royal house became united by marriage with that of Aragon and so with that of Castile, but the Catalans clung obstinately to the partial independence embodied in their ancient 'usatges' or code of rights, and have never been inclined to replace their natural bent for trade by the lofty indifference of the Castilian.

The soil of Catalonia is almost everywhere fertile, producing excellent wine, oil, and fruit, and a very important output of cork, and even where, as in the uplands of Lérida, the climate is less favourable, the hardworking peasantry surmount the difficulty and "make bread out of stones." A characteristic feature of the peasant costume is the 'gorro,' a red or purple stocking-like cap, still worn also by the porters in the cities. The Catalans generally pay strict attention to business and have no time for the grave politeness of the Castilian; their language is a harsh dialect of the Provençal without the elegant cadences of Spanish, but it possesses an extensive literature, ranging from poetry to modern technical works; and their aptness to take advantage of modern industrial methods can be seen in the flourishing factories round Barcelona. The futile wars of the 19th cent., hampering their legitimate activities, drove the Catalans to fury against the central government, and Carlism, republicanism, and anarchism were in turn espoused by an energetic people deprived of a peaceful safety-valve. The recent prosperity of Spain, however, and the stimulus to trade given by the International Exhibition of 1929, have directed the natural energy of the province back into its normal channel.

The Catalan language, spoken in various forms along the Mediterranean seaboard from Perpignan to beyond Valencia, and in the Balearic Islands, is subject to rules of pronunciation different from the Castilian. *c*, *g*, and *j* are pronounced as in French; *ch* = *k*; *ny*, even at the end of a word, is pronounced as the Spanish *ñ*; *x* = *sh*; in *ll* the *l*-sound almost disappears, leaving a strong consonantal *y*-sound; *ig* at the end of a syllable = *tch*. B.g.: *xampany* = champagne; *puig* = putch; *Ripoll* = ripó-ye; *Bell-lloch* = bey-yók.

Aragon, a proud and ancient kingdom, now comprising the provinces of Zaragoza, Huesca, and Teruel, was second only to Castile in the task of liberating the country from the Moors. Driven by the onrush of the invasion to the Pyrenean fastnesses of Sobrarbe, the Christian Goths there rallied and repulsed the hardy Berbers who had occupied their territory. Haughty and independent, the lords of Aragon elected their king and limited his powers not only by a code of 'fucros,' like the Basques, but also by the appointment of a Justiciar, to whose supreme authority any dispute involving the infringement of the fucros was referred. In 1137 the kingdom was united with Catalonia, and the warlike vigour of the Aragonese coupled with the trading capabilities of the Catalans soon made the name of Aragon respected all over the Mediterranean. In 1348 Pedro IV took the parchment inscribed with the fucros and cut it to shreds with his dagger, winning by his action the surname of 'el del puñal' (him of the dagger), but the rights of the Aragonese remained in force, even after the union with Castile, until 1591, when Philip II, enraged by a justiciar who had protected a notorious malefactor, marched into Aragon and expelled the judge.

Aragon extends over the middle basin of the Ebro, from the Pyrenees on the N. to the Sierras of Cebollera, Moncayo, and Albarracín on the S. bordering the Castilian plateau. Thus surrounded on all sides by mountains, the plain is subject to a continental climate, with torrid summers and icy winters. The N.W. wind (cierzo), and the S.E. wind (bochorno), cold and hot respectively, are robbed of all moisture by the mountains they traverse, and the rainfall is consequently very scanty. On either bank of the Ebro extend semi-desert pasture-lands, practically uninhabited, though schemes for conserving the water-supply and creating electrical energy from the Pyrenean rivers have lately increased the prosperity of certain districts. The sugar-beet industry has, in particular, greatly developed. Generally speaking, however, nine-tenths of the population are concentrated along the banks of the Ebro and its tributaries and among the foothills of the mountains on either flank. The Aragonese Pyrenees, bare and stony in comparison with the French side, have been very little explored and the fauna and flora will interest the naturalist. In the National Park of Ordesa chamois or izard (*ante*) abound, and ibex (*cabra montés*) and bear still occur. The Aragonese are vigorous, courageous, and enduring; their national dance, the *Jota*, brisk and jerky, may still be seen in village festivals, and the national costume of knee-breeches supported by a sash, white stockings, and red headkerchief often covered by a broad brimmed hat is in ordinary use outside the towns.

Valencia, a small kingdom divided into the modern provinces of Valencia and Castellón de la Plana, is perhaps the most favoured by climate of any part of Spain. To the Moors it was Paradise, over which they imagined Heaven to be suspended and that a portion of it had fallen down on earth. It was taken finally from the Moors by Jaime el Conquistador, king of Aragon, in 1238, but the African population was allowed to cultivate the land in peace until 200,000 of them were expelled by the bigoted Philip III c. 1610. Enough old men were left behind to hand down the system of irrigation which the Valencians had brought to a state of perfection approached nowhere else in the world. The 'riego de las aguas'—the irrigation system—is literally the life blood of the kingdom; the water, flowing down from the snows of the mountain barrier which wards off the rigours of the Aragonese or Castilian winter, is divided up with utmost skill among canals, channels, and irrigation drains, a special court of justice (p. 106) being maintained to ensure fair division. The huerta thus fertilised and vivified by continual sunshine, produces an unending series of crops—fruit, wine, oil, hemp, almonds, and in the marshy districts, rice. Mulberry trees for silkworm culture are likewise important. Cereals are mostly imported from Aragon. The Valenciano betrays the Moorish admixture in his blood by his imaginative character and his love of pleasure and pageantry; the dialect is a softer form of Catalan-Provençal, but the national music is almost purely African. The national costume is gay: a short velvet jacket covered by a many coloured manta, white breeches, footless stockings, alpargatas or hemp sandals, and a silk head-kerchief. The Castilians have a scornful proverb as to the watery character of Valencian viands and Valencian people; the national dishes of pollo con arroz and paella, both compounded largely of rice, give the lie to the former half, and the people, though doubtless lacking in the pride and aloofness of the Castilian, have always distinguished themselves in art and literature.

6. FROM PORT-BOU TO BARCELONA

A. Viâ Granollers

RAILWAY, 103½ m. (167 km.). Four express trains daily in 3¼ hrs.; correo or omnibus in 5¼–5½ hrs. (27 p. 75, 20 p. 95, 13 p. 36 c.); to *Gerona*, 42½ m. (68 km.) in 1¼–2¼ hrs. (11 p. 70, 8 p. 75, 5 p. 40 c.). Through connections from London and Paris, see p. xli.

The morning train de luxe (1st class only) consists of Pullman coaches and a restaurant car: the evening express has a restaurant car.

ROAD (from Perpignan), 118 m. (191 km.).—19 m. (31 km.) *Le Perthus* (frontier).—23 m. (37 km.) *La Junquera*, the Spanish frontier station, has a Romanesque church door.—34 m. (55 km.) *Figueras* (p. 33).—56½ m. (91 km.) *Gerona*

(see below).—94½ m (15½ km.) *Arénys de Mar* (p. 37)—101 m. (162 km.) *Mataró* (p. 37)—109 m. (17½ km.) *Badalona* (p. 37)—118 m. (191 km.) *Barcelona*, entered by the Calle de Pedro IV (Pl. 56).

Leaving *Cerbère*, the last French station (see the *Blue Guide to Southern France*), the railway crosses the frontier in the *Tunnel dels Belliustres*, 1100 yds. long.

Port-Bou (*Fonda de la Estación*, *Hot Congesta*, L. or D. 5, pens. 15 p.; *Marina*, L. or D. 4, pens. 12 p.), where luggage is examined and trains are changed, is a small fishing port (3475 inhab.). The railway skirts the Mediterranean (many tunnels and cuttings) as far as (4½ m) *Llansá*, overlooked by *Cabo Creus*, whence a bridle-path ascends to *San Pedro de Roda* (1½ hr.; see below). The railway tunnels through the *Sierra de Rosas*, emerging in the fertile plain of *El Ampurdán*.—16½ m. (27 km) **Figueras** (*Fonda de la Est*, *Gran Hotel de Paris*, R. 5, L. or D. 7, pens. 17 p.; *Comercio*, R. 6, L. 6½, D. 7, pens. 16 p.; *España*, R. 5, L. 5, D. 4½, pens. 12 p.), where Philip V was married in 1701 to Maria Luisa of Savoy, is an old town (13,192 inhab.). To the N.W. is the *Castillo de San Fernando*, a fort laid out by Ferdinand VI. The *Profaso de Tramontana*, on the last Mon. in May and the two following days, is a picturesque religious procession which originated in 1612.

An interesting excursion (motor-bus in 1 hr) may be made *viâ* (6½ m) *Castellón de Ampurias*, whose church has a fine 14th cent. doorway and a retablo of the same period, to (11 m) *Rosas* (*Hot. Vilá*, L. or D. 6, pens. 12–15 p.), on a sandy bay, occupying the site of the Greek colony of *Rhoda*. The ruined citadel, once a fortified monastery, after many sieges was blown up by Suchet in 1814. At the end of the peninsula of *Cabo Creus*, the ancient *Aphrodision*, 5 m. E., is the port of *Cadaqués* (motor-bus from Figueras in 2 hrs); and c. 2 hrs N. on the ridge of the *Sierra de Rosas* (2205 ft.) is *San Pedro de Roda*, whose ruined abbey commands a fine view of the coast. *Llansá* station is 1½ hr. beyond *San Pedro*.

On the coast, 16 m. S.E. of Figueras (reached by the motor-bus to *La Escala* and a walk of 1 m. N. along the shore) are the ruins of *Ampurias*, the Greek and Roman port of *Emporion*, where Scipio landed during the Iberian expedition in the Second Punic War. Excavations have laid bare part of the harbour, fragments of the Roman wall and an earlier Cyclopean wall, and the outline of some of the streets. A small museum on the site contains some of the objects discovered, but the best have been moved to *Barcelona* and *Gerona*.

A road (motor-bus in 2 hrs) leads W. from Figueras to (28½ m) *Olot* (p. 36), *viâ* (14 m) *Besulá*, with a Romanesque church and the curious basalt cliffs of (23½ m.) *Castellullit de la Roca*.

We go on across the *Ampurdán* plain passing (23 m.) *San Miguel de Fluviá*, with its beautiful Romanesque church (l.).—At (30½ m.) *San Jordi* we cross the *Ter*.—32½ m. *Flassá* is the junction (through trains from *Gerona*) for the light railway to the small port of (21 m.) *Palamós* (*Hot. Trias*, R. 7, L. 7, D. 6, pens. 17 p.). Farther on (l) we enjoy a fine view of *Gerona*.

42½ m. **GERONA** (*Fonda de la Estación*), the capital (17,691 inhab.) of its province and the see of a bishop, is an attractive old town standing on the *Oñar* just above its junction with the *Ter*, beneath the fortified slopes of *Montjuich*. It is notable for its fine churches and quaint narrow streets.

The **Railway Stations** for the main line and for the branches to Olot and San Feliu adjoin each other (Pl. 4).

Hotels. ITALIANOS (Pl. a; 6), C. de los Ciudadanos, R. 7, L. 6, D. 7½,

pens 14 p; PENINSULAR (Pl. b, 5), C. del Progreso, CENTRO (Pl. c; 5), COMERCIO (Pl. d; 5), at these three R. 6, L. or D. 5, pens. 14-15 p.

Post Office (Pl. 2), C. de D. Jaime I.

History. *Gerunda*, a city of the Ausetani, claims to be the first Spanish city visited by St. Paul and St. James. It was a Moorish possession from the 8th cent. to 1015, and later gave a title to the eldest sons of the kings of Aragon. Its later history is a tale of sieges for the most part successfully withstood. The most famous of these was the French assault of 1809 when a force of 35,000 commanded by Verdier, Gouvion St-Cyr, and Angereau was kept off for seven months by the inhabitants aided by a small garrison and a few English volunteers. The women enrolled themselves into a company dedicated to St. Barbara, the patroness of artillery. When the gallant commander, Mariano Álvarez de Castro (1770-1810), broke down under the strain of privation and anxiety, the town surrendered, its food and ammunition exhausted.

The Gothic ***Cathedral** (Pl. 3), one of the finest buildings in Catalonia, dates in its present form from 1316-1581, with 17-18th cent. alterations.

The first church, founded by Charlemagne in 786 and desecrated by the Moors, was rebuilt in 1016-38. The present cathedral was begun when the apse chapels were constructed (1316-46) by Henri de Narbonne and Jacques Favart. The plan for the new nave, whose huge vault was designed in 1416 by Guillermo Bofill or Boffi, was considered unsafe by the chapter and was adopted only on the advice of a jury of 12 architects. The tower was begun in 1581 and the W. front in 1607.

We enter by the S. door, begun in 1394 by Guillen Morey, with terracotta statues of the Apostles (1458). The ***Interior** is a huge apsidal hall surrounded by chapels and covered by Boffi's vault, the widest Gothic vault known (73 ft.), 11 ft. wider than the similar vault at Albi in Languedoc. The *Silleria* in the Coro, though altered in the 16th cent., still preserves a few of the original 14th cent. stalls. **CAPILLA MAYOR.** The *High Altar*, with a retablo of 1320-48 covered with silver plate and enamel and crowned by three processional crosses, is surmounted by a remarkable wooden *Baldacchino*, likewise plated with silver, supported on shafts ornamented with enamelled escutcheons. On the altar are two interesting reliquaries, one Arab the other Gothic. To the left is the 15th cent. tomb of Isp. Berenguer Anglesola. Other notable tombs are those of Bernard de Pau (15th cent.) in the 1st N. chapel, and of Count Ramón Berenguer II (d. 1076), nicknamed Cap d'Estopa ('Tow-Head'), over the door of the sacristy, and that of his wife Ermesendis (d. 1058), on the S. wall nearly opposite, these two of the 14th century.

The *Sacristy* and *Chapter Rooms* contain some interesting crosses and reliquaries of the 15-16th cent.; an illuminated Apocalypse dated 974; a 13th cent. Bible annotated by Charles V of France; a magnificent piece of 12th cent. embroidery; etc.—The irregular Romanesque ***Cloister** (N. side) has elaborately carved capitals. The door in the N.W. corner commands a fine view.

The collegiate church of **San Feliu** (Pl. 3), to the W. of the cathedral, is approached by a flight of steps descending between two large semicircular towers. The church dates

A railway runs from Gerona to (25 m., 40 km. in 1½ hr.; 4 p. 10, 2 p. 30 c.) *San Feliu de Guixols* (Hot. Marina, L. or D. 7, pens. 12-18 p.; Las Noyas, L. or D. 7, pens. 12-15 p.), a seaport (10,013 inhab.) which exports the products of the cork-oak forests which surround it.

FROM GERONA TO OLOT, 34 m. (55 km.), railway in 2¼-2½ hrs. (8 p. 10, 6 p. 10, 4 p. 10 c.), ascending the Ter valley to (15½ m.) *Amer*.—Beyond (21 m.) *San Feliu de Pallarols* we tunnel through into the Fluvià valley.—34 m. *Olot* (Hot. *Europa*, L. or D. 6, pens. 14 p.; *del Parque*, same charges; *La Estrella*, L. or D. 5, pens. 12 p.), an industrial town (10,234 inhab.) is noted for the curious extinct volcanoes which surround it (Montolivet to the W., Montsacopa and Puig de la Garrinada to the N.). The return to Gerona may be made to advantage by the road vià (21 m.) *Bañolas* (Hot. *Flora*, L. or D. 5, pens. 12 p.) and its charming lake, on the farther side of which is the little Romanesque church of *Porqueras*.—From Olot to Castelfullit and Figueras, see p. 33.

The Barcelona line ascends the Oñar between the Monts Cavarras (l.) and the Montseny.—51½ m. *Caldas de Malavella* (Hot. *Balneario Soler*, R. 6, L. 7, D. 6, pens. 15 p.), the 'Vichy Catalán,' has hot medicinal springs whose bottled waters are a popular drink throughout Catalonia.—61 m. (98 km.) *Empalme* (i.e. Junction), one of the numerous Spanish stations thus curtly designed, marks the separation of the inland line vià Granollers (described below), followed by the international expresses, and the coastal line (p. 37).

Crossing the torrent of Santa Coloma the inland line reaches (64 m.) *Hostalrich* (l.), a picturesque old walled town above the Tordera valley, surrounded by plantations of cork-oaks. The Montnegre is seen on the left, the Montseny on the right.

Motor-bus (1½ hr.; 4 p.) vià (10 m.) *Arbucias* to (20 m. N.W.) *San Hilari de Sacalm* (Hot. *Suizo*, R. 5, L. or D. 8, pens. 16 p.; *España*, pens. 15 p., both open in summer only), a small spa on the slopes of the *Montseny* (Puig del Home-mort, 5558 ft.).

67 m. *Breda*, noted for pottery and the ruined castle of Monsorin (r.), on a conical peak in the distance.—At (72 m.) *San Celoni* we cross the Tordera and the view becomes obstructed by cuttings.—Beyond (80 m.) *Cardener* we traverse a tunnel, emerging in the fertile valley of the Congost.—85 m. (137 km.) *Granollers* (*Fonda de la Est.*; Hot. *Europa*, R. 3, L. or D. 5, pens. 10½ p.; *Parat*), the capital of the *Vallès*, is an industrial town (8307 inhab.) with a 14th cent. church.

Excursions may be made to (1 m. N.W.) the Romanesque church of *San Feliu de Canovellas*; the ruined castle of *La Roca* (2½ m. S.E.); and the gorge and sanctuary of *San Miguel del Fay* (6 m. W.).—For the railway to *Ripoll* and *San Juan de las Abadesas*, see p. 59.

We cross the Congost and several of its tributaries. 92½ m. *Mollet* is the junction for (9 m. N.W.) *Caldas de Montbruy* (Hot. *Balneario Rius*, L. 10, D. 8, pens. 15-30 p.; *Termas Salud*, L. 10, D. 8, pens. 15-25 p.), a spa with hot springs (148°-158° Fahr.).—Beyond (96½ m.) *Moncada y Reixach*, with its ruined castle, once the stronghold of the Moncada family (comp. p. 68), we run parallel with the Ripoll and Iñrida line in a cutting alongside the Besós.—99½ m. *San Andrés de Palomar*, an industrial suburb.—103½ m. (167 km.) *Barcelona* (*Est. de Francia*), see Rte. 7.

B. Viâ Mataró

RAILWAY, 107½ m. (173 km.), 4 times daily in 4½-6½ hrs.; carriages are changed at Empalme. Fares as on Rte. 6A.

ROAD, see p. 32.

From Port Bou to (61 m., 98 km.) *Empalme*, see pp. 33-36. The coast route turns S.E., descending the left bank of the Tordera.—66½ m. *Tordera*, noted for its lace—The seaport of (70 m.) *Blanes* (Fonda Buenavista, L. or D. 5, pens. 13 p.; Prats, Vilá, L. or D. 4-4½ p.), with its church occupying an old palace, lies 1¼ m. N.E. of its station, between two headlands.

A motor-bus follows the coast-road N.E. to (5 m.) *Lloret de Mar* (Hot Costa Brava) and (13 m.) *Tossa de Mar*, two attractive little seaside resorts, the latter still preserving the mediæval walls which protected it against the Barbary pirates.

We turn S.E., cross the Tordera, and reach the coast.—Beyond (77 m.) *Calella* we tunnel through Cabo Toreta—82 m. *Canet de Mar*, with the imposing mediæval castle of Santa Florentina—84 m. (135 km.) *Arénys de Mar* (Hot. Monte Calvario, R. 8, L. 8, D. 9, pens. 17 p.; Floris, R. 6, L. or D. 7, pens. 12 p.; Siglo, R. 5, L. or D. 6, pens. 12 p.) is a picturesque town (4869 inhab.) with a naval school at the foot of a hill on which stands *Arenys de Munt* (3010 inhab.). Passing (r.) the Baños de Titus and the Torre dels Encantats, on its hill, we reach (85 m.) *Caldetas* (Hot Providencia, L. or D. 8, pens. 15 p.), with the frequented baths (105°) of *Caldas d'Estrach* (May-Oct.). To the right beyond a bridge across the Llaneras is the ruined castle of Noire Arnau.—90 m. (145 km.) *Mataró* (Fonda de la Est.; Hot Montserrat, R. 5, L. or D. 7, pens. 12 p.), the ancient *Iluro*, is a manufacturing and shipbuilding town (24,125 inhab.). The old Moorish town, on a height, is surrounded by walls. The parish church contains good stalls and paintings by Viladomat and Montana. About 3 m. inland are the cold springs of *Argentona* (Hot. Solé, L. or D. 8, pens. 15 p.; June-Sept.).—At (93½ m.) *Vilasar* are an old castle and several watch-towers, erected when the coast was at the mercy of the Barbary corsairs.—98 m. *Masnou* (Hot. Miramar, L. or D. 6, pens. 12 p.) is a quiet sea-bathing resort.—100½ m. *Mongat* is famous for the gallant defence of its castle against the French in 1808.

A tramway runs from Mongat to (½ m. inland) *Tiana*, near which is the former *Cartuja de Montalegre* (founded 1344), which commands a fine sea-view.

102 m. (164 km.) *Badalona* (Restaurant *Miramar*, L. 7 D. 6 p.), now little more than an industrial suburb of Barcelona (29,361 inhab.), is the ancient *Batulo*, a town of much greater antiquity than its flourishing neighbour. On the Puntigalá, a cliff S.W. of the town (view), is carved an inscription to Apollo; near by (2 m. from Badalona) is the ruined abbey (15th cent.) of San Jerónimo de la Muria.

107½ m. (173 km.) *Barcelona* (*Est. de Francia*), see Rte. 7.

7. BARCELONA AND ITS ENVIRONS

BARCELONA, the capital of its province and of the ancient principality of Catalonia, is the most prosperous city in Spain and the most populous seaport of the Mediterranean (1,141,000 inhab., with its suburbs). It is the seat of a bishop and of a university, and the headquarters of a Capitania General. Cervantes praises it as "that town for beauty unique, that register of courtesy, asylum of strangers, hospital of the poor" ('Don Quixote,' II, lxxii). The nucleus of the city is the *Old Town*, whose walls, pulled down in 1868, have been replaced by a line of spacious boulevards. Once its only main artery was the *Rambla*, which divides it from N. to S. into two unequal parts; but the *Gran Via Layetana*, farther E., is the first of three new main thoroughfares which are to be constructed. The *New Town*, or *Ensanche* (extension), which surrounds the old city on all sides and connects it with suburban communities, is laid out in squares with wide avenues intersecting at right angles. The *Harbour* of 400 acres is the busiest in Spain.

Barcelona enjoys as fine a situation as any town on the Mediterranean. The coastal plain on which it stands is bounded on the N.E. by the river Besós, on the S.W. by the Llobregat, and is overlooked from the landward side by the range of hills, known locally as La Cordillera, culminating in the summit of Tibidabo (1745 ft.). Immediately above the harbour, to the S.W. rises the Montjuïc (568 ft.). The climate is admirable, the winter temperature being milder than that of Rome or Naples, and the summer heat tempered by the sea breezes. Hot winds are rare, and the average number of rainy days is 69 per annum.

Railway Stations. *Estación del Norte* (Pl. 16), C. de Vilanova, for trains to Zaragoza via Lérida and to Ripoll, Puigcerdá, etc. *Est. de Francia* (M.Z.A., Pl. 38), Paseo de la Aduana, for trains to Port Bou and France, to Zaragoza via Caspe, and to Tarragona. *Estación del Ferrocarril del Nordeste* or *Riera Majora* (Pl. 53), 293 C. de las Cortes, for electric trains to Martorell, Igualada, Manresa, etc. *Estación de Sarrià* (Pl. 3), Ronda de la Universidad, for trains to Sarrià and Tarrasa. *Estación del Paseo de Gracia* (Pl. 51), a halt on the M.Z.A. line to Zaragoza and Tarragona.

Hotels. **Ritz* (Pl. a; 5), Plaza de las Cortes Catalanas, 250 beds, R. 30, B. 4, L. or D. 15, pens. 55-105 p., a luxurious establishment; **Colón* (Pl. b; 4), 10 Plaza Cataluña, 200 beds, R. 25, B. 4, L. 12, D. 14, pens. 50-85

p.; **MAJESTIC DE INGLATERRA* (beyond Pl. 4), 70 Paseo de Gracia, 150 beds, R. 15, B. 2½, L. 12, D. 12, pens. 35-45 p.; *CONTINENTAL* (Pl. d; 12), 8 Rambla de Canaletas, R. 10, B. 2½, L. 10, D. 12, pens. 29-75 p.; *BRISTOL* (Pl. e; 12), Plaza de Cataluña, R. 13½, B. 2½, L. 8, D. 10, pens. 28½-51 p.; *ORIENTE* (Pl. f, 27) 20 Rambla del Centro, 300 beds, R. 8, B. 2, L. or D. 8, pens. 18½-42 p.; *PALACE* (Pl. g; 14), 41 Ronda de San Pedro, 230 beds, R. 12, B. 3, L. 9, D. 10, pens. 25-40 p. —Less expensive: **REGINA* (Pl. n; 3), 2 C. Vergara, 150 beds, R. 10, B. 2, L. or D. 7½, pens. 17-40 p.; *NOUVEL* (Pl. k; 12), 20 C. Santa Ana, R. 10, B. 2½, L. 10, D. 12, pens. 29-75 p.; **FALCON* (Pl. m; 35), Plaza del Teatro, 105 beds, R. 6, B. 1½, L. 6½, D. 7, pens. 10-36 p.; *SICORIS* (Pl. h; 27) 35, Rambla del Centro, 100 beds, R. 8½, B. 2½, L. 7, D. 8, pens. 18-24 p.,

VICTORIA (Pl. p; 12), 12 Plaza de Cataluña, 120 beds, R. 8, B. 2, L. 7, D. 8, pens 18-35 p; ESPAÑA (Pl. q; 27), 9 C San Pablo, 150 beds, R. 8, B. 2, L. or D. 7, pens. 16-32 p; PENINSULAR (Pl. r, 27), 34 C. San Pablo, R. 6, L. 6, D. 6½, pens. 17 p; LLORET, 5 Rambla de Canaletas, 100 beds, B. 1½, L. or D. 5, pens 13-22 p. Hotels outside the centre: METROPOLITAN, 2 Av del Tibidabo, 100 beds, R. 15, B. 2, L. or D. 12, pens. 20-30 p; FLORIDA, on the Tibidabo hill (Pl. 50), R. 10, B. 2, L. or D. 7½, pens 17½-35 p. PENSION VILLA ISABEL (American management), C. Alta Gironella at Sarria (Pl. 50), from 250 p. per month (shorter stay 10-11 p per day).

Restaurants at the chief hotels, also. *Royal*, 8 Rambla de los Estudios; *Ribas*, Rambla de Canaletas, *Cataluña*, *Maison Dorée*, 4 and 7 Plaza de Cataluña; *Suzo*, Rambla del Centro, *Lion d'Or*, Plaza del Teatro, *Petit Pelayo*, Rambla de Canaletas.

Cafés. *Maison Dorée*, *Ribas*, *Suzo*, *Lion d'Or*, see above, *Luna*, Plaza de Cataluña; *Oriente*, Rambla del Centro; *American*, 60 C. Pelayo, and many others — *Horchateria Valenciana*, Paseo de Gracia and C. de las Cortes, a fashionable rendezvous for chocolate, horchata, etc., in the late afternoon.

Post Office (Pl. 37), Plaza de Antonio López (open 9-1, 3-9, Sun. 9-12), chief branch office, Pl. de Urquinaona.

Tourist Offices. *Sociedad de Atracción de Forasteros*, 30 Rambla del Centro, *Office Française du Tourisme*, 603 C. de las Cortes — *Thos Cook & Son*, *American Express Co*, 19 and 17 C. Fontanella, *Marsans*, 2 Rambla Canaletas — *Despacho Central*, 573 C. de las Cortes, *International Sleeping Car Co.*, 20 Plaza de Cataluña.

Banks. *Royal Bank of Canada*, *Anglo-South-American*, 6 and 9 Plaza Cataluña, *Crédit Lyonnais*, 28 Rambla del Centro, *Société Générale*, 20 Plaza de Cataluña.

British Consulate, 345 C Consejo de Ciento (Pl. 54), 2nd floor, near the Paseo de Gracia. — **United States Consulate**, 10 C. de Fontanella (Pl. 4, 5), 2nd floor. — **British Club**, 11 C. de Fontanella.

Chambers of Commerce. *British & American*, 8 Rambla de los Estudios.

English Church, *St. George's*, 250 C. del Rosellón; services on Sun.

at 8 30, 11, & 6 30. Chaplain, *Rev. G. D. Whitaker*, 5 C. Pedralbes.

Conveyances. TAXICABS, 1st class, 80 c per km. (1-4 pers), 2nd class (with yellow band), 60 c. per km. (1-4 pers), if taken outside the town limits 1 p. must be added to cover the return fare. Waiting, 4 p. per hr, trunk, 1 p., suit-case, 50 c. — Special charges. To the Hipódromo, 10 p.; to Bull Fights, 4 p., to Football Matches, 5 p.

UNDERGROUND RAILWAYS *Gran Metropolitano* from the Plaza de Lesseps (Gracia) to the Luceo (15-30 c), intermediate stations: Calle Fontana, Diagonal, Calle de Aragón, Plaza de Cataluña. *Metropolitano Transversal* from the Estación del Norte to Sans (15-30 c); stations: Arco de Triunfo, Urquinaona, Plaza de Cataluña, Universidad, Urgel, Rocafort, Pl. de España, Hostafranchs.

TRAMWAYS Sixty-one services traverse the principal streets and serve the suburban districts. Fares 10-25 c.; parcels 5-15 c. The services most likely to be useful to the traveller are: 29. Circular route following the Rondas, Plaza de Cataluña, Salón de San Juan, Estación de Francia, Paseo de Colón, and Paralelo. — 30. Circular route following the Ramblas, Plaza de Cataluña, Cortes Catalanas, Paseo de San Juan, and Paseo de Colón — 22, 23. From the *Atarazanas* via the Ramblas, *Plaza de Cataluña*, Paseo de Gracia, Plaza de Lesseps, Paseo de San Gervasio, and Calle Victor Hugo (for Tibidabo), to *Bonanova* — 12. From the *Plaza de Cataluña* to *Sarriá* and *Bonanova* via the Calle Aribau and the Carretera de Sarriá. — 14. From the *Plaza de Cataluña* to *Sarriá* and *Cuesta Vallvidrera* (funicular station) by the same route. 26. From the *Plaza de Cataluña* via Plaza de Lesseps to *Casa Gomis* (for La Rabassada) — 43. From the *Plaza de Urquinaona* to *Badalona* (return fares, 1st cl. 70 c., 2nd cl. 50 c.). — 9. From the *Plaza de Cataluña* to *Riera Majoria*, for the Arenas, Exhibition grounds, and the Nordeste station.

SUBURBAN TRAMWAYS From the C Victor Hugo (Pl. 50) to the *Tibidabo Funicular* (lower station, 15 c) and to *Vallvidrera* (75 c.) — From the *Casa Gomis* (Pl. 50) to *La Rabassada* (up 1 p. 35, down 1 p.) via the Carretera de San Cugat.

MOTOR-BUSES. A. C. Aribau (Pro-

venza) viâ the Plaza de Cataluña and Via Layetana to *Plaza de Palau*, returning viâ the Saló de San Juan, C. Bruch, and C. Claris.—B. Sans viâ Arenas, Universidad, Plaza de Cataluña, Saló de San Juan, and Paseo Pujadas, to *San Martín*—C. *Atarazanas* viâ the Paralelo, Rondas, and C. Ribas, to *San Andrés*—D. *Rambla Prat* viâ C. Salmeron, Paseo de Gracia, Plaza de Cataluña, and Via Layetana to *Barceloneta*, with branches to the Estación del Norte (D 1) and Estación de Francia (D 2).

A Transpyrenean Motor Coach runs in summer from Barcelona to Tàrraga (p. 61) in 4 hrs. (13½ p. first class) where it connects with another going on to *Saldad* in the Val d'Aran (where the night is spent) and thence over the frontier to *Fos* in France. Journey time, 10½ hrs; fare 40 p. 10 c. In winter the service terminates at *Esterrí de Aneu* (p. 87).

FUNICULAR RAILWAYS. From the Avenida del Tibidabo to *Tribidabo* (Pl. 50; reached by taking tramway 22 or 23 to C. Victor Hugo and the Vallvidrera tramway thence). Fares up 1½ p., 1½ p.; down 1½ p., 1 p., return 2½ p., 2 p. To *Vallvidrera Alta* from Sarrià (reached by tramway 14 or by the Sarrià electric railway). Fares up or down 1 p. 20, 65 c.; return 2 p. 10, 1 p. 10 c. Through fares from the Ronda de la Universidad by the Sarrià railway.

MOTOR LAUNCHES. 'Golondrinas' from the Puerta de la Paz to *Barceloneta* (15 c.); 'Gaviotas' from the Puerta de la Paz to the *Rompeolas* (40 c., return 70 c.).—Motor launches (2 pers.), in the inner harbour, 75 c., outer harbour, 1 p., *Dársena del Morrot*, 1½ p., each extra pers. 50 c., 75 c., 1 p.

Steamers to the *Balearic Islands*, see Rte. 15; to *New York*, see p. xi. To SPANISH PORTS: *Comp. Transmediterránea* to *Valencia*, express service on Mon. & Thurs. at 8 p.m. (32 p. 25, 21 p. 25, 8 p. 65 c.; clase de preferencia, 53 p. 25 c.); ordinary service on Sun. (no preferencia), going on to *Gandia*; to *Alicante* on Sun. morning,

going on to *Oran*; fast service to *Cadiz* and the *Canaries* every other Wed. *Ybarra & Co.* run coasting services to *Valencia*, *Alicante*, on Tues. to *Tarragona*, *Valencia*, on Wed., going on viâ ports on the S. and N. coasts to *Bilbao*—OTHER SERVICES. To *Genoa*, *Lloyd Sabaud* and *N.G.I.* c. monthly, *Villain & Fassio*, every Sun.; to *Marseilles*, *Ybarra & Co.* every Tues. viâ *Cette*; to *South America*, and *New York*, fortnightly services of the *Spanish Royal Mail*, c. monthly of the *Lloyd Sabaud* and *N.G.I.*

Air Services, see p. xiv.

Amusements. Information regarding theatres and concerts will be found in the newspaper 'La Vanguardia'; the times of bull-fights and other sporting events in 'El Dia Gráfico.' THEATRES. *El Liceo* (Pl. 27), *Rambla del Centio*, the opera house; *Novedades* (Pl. 5), 1 C. de Caspe, *Español*, 60 C. *Marqués del Duero*, (Pl. 58), comedies; *Tivoli* (Pl. 5), 4 C. de Caspe, revue and spectacles; *Polorama*, *Rambla de Estudios* (Pl. 11), *Cómico*, 27 C. *Marqués del Duero* (Pl. 58), operetta; *Romea* (Pl. 19), 51 C. del Hospital; *Goya* (Pl. 2), 58 C. J. Costa; *Principul Palace* (Pl. 35), *Plaza del Teatro*.—MUSIC HALLS. *Apolo*, and many others in the Paralelo (C. *Marqués del Duero*); *Eldorado*, *Plaza de Cataluña*; *Odeon*, 2 C. *Nadal*; *Olympia*, *Ronda San Pablo*; *Eden* (café-concert), 10 C. *Conde de Asalto*.—CONCERTS. *Palau de la Musica Catalana* (*Orfeo Catalá*; Pl. 13), 13 C. *Alta* de *San Pedro*; *Palacio de Bellas Artes* (Pl. 23), *Paseo Pujadas*; *Sala Mozart*, 31 C. *Canuda*; *Sala Werner*, 31 *Ronda* de la Universidad; *Sala Granados*, 18 *Avenida del Tibidabo*, etc.—BULL FIGHTS. *Plaza de Toros Monumental* (Pl. 55), C. de las Cortes and C. de Marina (adm. 3-20 p.); *Las Arenas de Barcelona* (Pl. 51), *Plaza de España* (2-15 p.). Tickets should be obtained 3 or 4 days in advance at the special office in the *Plaza del Teatro*. Ticket-selling touts should be avoided at all costs.

History. The Carthaginian city of *Barcino*, founded by *Hamilcar Barca* c. 230 B.C., occupied *Mont Taber*, the low hill on which the cathedral now stands. There appears to have been a previous city, Iberian or perhaps Phœnician, on this site, but of its history nothing is known. After the expulsion of the Carthaginians from Spain by the Romans (206-201 B.C.) *Barcino* became capital of *Layetania* or *Laetania*, a district of *Hispania Tarraconensis*, and under Augustus was distinguished by the title *Colonia Julia Augusta Pia Faventia*. The Visigothic

leader Ataulf made it his capital in 415 A.D., but in 713 the city surrendered to the Moors on honourable terms. Early in the 9th cent. Louis the Debonair, son of Charlemagne, drove the Moors out of Catalonia (see p. 30) and appointed a dependent count to rule the Spanish marches. In 874 Jofre or Wilfred 'el Velloso' (the Hairy), Count of Barcelona, was given complete independence by Charles the Bald, in return for services rendered, and his descendants prospered for many years. In 985 the Moorish general Almanzor burnt the town, but was driven out in the same year by Borrell II. Ramón Berenguer I (1018-25) compiled the *Usaiges*, the Catalan equivalent of the 'fueros,' or privileges, of Aragon and the Basque provinces. Ramón Berenguer IV, by his marriage with Petronila, daughter of Ramiro 'el Monje' of Aragon, united that kingdom to his domains (1137) and assumed the title of King of Aragon. The Consejo del Ciento (council of 100), founded by Jaime I, promulgated in 1259 the *Consulado del Mar*, the earliest code of European maritime laws, which served as model for other seaborad states of the Mediterranean. The marriage of Ferdinand and Isabella (1492) brought Barcelona beneath the Castilian yoke, and marked the end of its independence, though it was at Barcelona that the Catholic monarchs received Columbus on his return from the discovery of America (June 1493). In 1640 an attempt by Philip IV to ignore the 'usatges' drove the Catalans to seek the assistance of France, but in 1705 Barcelona espoused the cause of the Archduke Charles against Philip V, the nominee of Louis XIV. The city was taken and sacked by Marshal Berwick (1714) and its ancient privileges abolished. Throughout the 19th cent. Barcelona was a centre of unrest, declaring itself as a matter of course opposed to any constituted authority. In 1827 and 1868 it supported the Carlists, and in 1835 it was a centre of the anti-monastic agitation. In the early years of the present century it was a centre of anarchist plotting, and outbreaks of violence occurred about 1908. In 1923 Gen. Primo de Rivera published at Barcelona his pronunciamiento declaring the establishment of a military directory.

In 1929 the park on the N. slope of the Montjuich was occupied by a great **International Exhibition**, planned on a magnificent scale and divided into three main sections devoted to Art, Industry, and Sport. The *Art Section* included the largest of all the buildings, the *Palacio Nacional*, which contained exhibits from all over Spain illustrative of all periods of Spanish art, including many priceless treasures lent by municipal and ecclesiastical authorities. The *Spanish Village*, made up of perfectly reproduced models of famous and characteristic buildings from provincial towns and villages, was the scene of pageants and processions illustrating the life and costume in the various provinces at different periods of history. The *Palace of Modern Art* was an exhibition of the work of the best known artists of present day Spain. The *Industrial Section* included buildings in which every form of commercial activity was demonstrated, and also pavilions displaying the products of other European countries. In the *Sports Section* a stadium with a seating capacity of 60,000 was erected. The last, together with the *Palacio Nacional* and the *Casa de la Prensa* (comp. p. 52), will probably not be taken down.

The **Plaza de Cataluña** (Pl. 4, 12), lying between the old town and the new, at the junction of the Ramblas and the Rondas (the line of the old walls), is perhaps the liveliest square in Barcelona. Around it, or near at hand, are the principal hotels, and it is the chief tramway-centre.

OLD TOWN.

The **Ramblas**, the principal thoroughfare of the old town and a favourite promenade, lined with good shops and theatres, extend from the Puerta de Cataluña to the Puerta de la Paz, overlooking the harbour.

The Ramblas (from the Arabic *raml*, sand) occupy the site of the bed of the Riera de la Malla, a seasonal torrent whose channel was used in the dry season

as a roadway. This is the scene of the annual carnival, whose glory, however, has lately much faded

The Rambla de Canaletas is succeeded by the Rambla de los Estudios, often known as 'dels Aucells' (oiseaux) from the morning bird-market which is held here. On the right is the church of *Nuestra Señora de Belén* (Pl. 19), formerly a Jesuit church, in the baroque style of 1729, containing some paintings ascribed to Viladomat. The Rambla de San José or 'dels Flors' (flower-market), passing the *Palacio de la Virreina* (1776, No. 31 on the right) named after a vicereine of Peru, ends at the *Liceo* (Pl. 27), the opera house rebuilt after a fire in 1861. The Rambla del Centro, or de Capuchinos, ends at the Plaza del Teatro. A turning on the left, beyond the Calle de Fernando VII, leads into the Plaza Real, an imitation of the Palais Royal in Paris. The Rambla de Santa Monica, passing (r.) the Atarazanas Barracks (at the back of which is a second-hand book market), ends at the PUERTA DE LA PAZ (Pl. 43), an important tramway centre, in the middle of which rises the **Columbus Monument**, erected in 1882-90 from the designs of Cayetano Buigas. The column, 172 ft. high (view, left 1 p.), is surmounted by a statue, 25 ft. high, by Atché. The base is surrounded by groups representing scenes and personages in the life of Columbus and allegorical figures. In front is the Embarcadero de la Paz, the chief landing-stage, and on the left is the Gobierno Militar.

We turn to the left along the PASO DE COLÓN, a palm-lined avenue on the site of the Muralla del Mar or old sea-wall. Cervantes is believed to have occupied a house here on a site now covered by the Gobierno Militar. Beyond the Plaza Medinaceli, with its monument to Calcerán Marquet, who commanded the Catalan fleet in the 14th cent., we reach the *Capitanía General*, formerly a monastery, and then the PLAZA ANTONIO LÓPEZ (Pl. 37), with a statue of Ant. López (1813-83), 1st Marqués de Comillas, founder of the Spanish transatlantic shipping service. At the back of the Plaza, at the corner of the new Gran Via Layetana, is the new *Post Office* (Pl. 37), opened in 1928.

The church of *La Merced*, behind the Capitanía, is a well-designed building of 1765-75, preserving a 16th cent. façade from the demolished church of San Miguel.

Beyond the Plaza López the Paseo takes the name of Isabel II, and skirts the flank of the **Casa Lonja** (Pl. 37) or *Exchange* (adm. weekdays 9-12, 3-6), built in 1772 on the site of the old Lonja del Mar, whose great hall, a fine Gothic room of 1382, has been preserved.

Here, on the 1st Sun. in May, are held the *Jocs Florals*, founded by Juan I in 1393 on the model of the *Jeux Floraux* of Toulouse, for the purpose of encouraging literary talent. Flowers of gold or silver are distributed as prizes for the best compositions in Catalan prose or verse.—The upper floors are occupied by the *Academia y Escuela de Bellas Artes*.

The spacious PLAZA DEL PALACIO (Pl. 37) contains a monumental fountain. On the farther side is the so-called *Aduana*, formerly the Custom House, now the seat of the Provincial Government, a mansion built for Manuel Godoy, the favourite of Charles IV, who never occupied it. The Paseo de la Aduana leads on to the Estación de Francia and the Parque, but we turn to the left to visit the church of ***Santa María del Mar** (Pl. 37), the finest church in Barcelona after the cathedral. Begun in 1328 and completed in 1384, it shows the wide nave typical of Catalan Gothic. The fine W. portal is flanked by statues of SS. Peter and Paul. The aisles are as high as the nave and very narrow and the many chapels are lighted by good stained-glass windows. The altar is an elaborate baroque work, out of harmony with the simple lines of the church. On each side of the chapel beneath the organ (N. side) is a curious little tomb.

In the Calle Moncada, N.E. of Santa María, are several interesting old houses, notably the *Casa Dalmases* (No. 20) with its attractive baroque courtyard and staircase, and the *Ateneo Obrero* (No. 12). Our route, however, leads N.W. along the *Calle de la Plateria*, the old street of the goldsmiths and silversmiths of Barcelona. This ends in the Gran Via Layetana, a broad new thoroughfare, the first of three to be cut through the heart of the old town. A few steps N. is the Plaza del Angel, from whose S.W. corner leads the Calle Basea with some remains of ancient houses. We turn to the left and enter the picturesque Plaza del Rey, on the site of the old palace of the counts. On the left is the *Archivo General de la Corona de Aragón* in a building erected under Charles V for the viceroy of Catalonia. Opening off the dignified courtyard is a fine staircase. The archives (founded in 1549; adm. 10-12, gratuity) comprise over 3 million documents, dating back to the 9th century. Opposite is the **Museo Arqueológico Provincial** (Pl. 29; adm. 10-1), occupying the old chapel royal of Santa Águeda, a 13th cent. building with an octagonal *Belfry. The Roman column on the outside comes from a Temple of Hercules.

The collections consist mainly of fragments of Greek and Roman sculptures (chiefly from the excavations at Ampurias, p. 33), mediæval sculpture, and pottery. Especially noteworthy are a large mosaic of circus games, from the palace of the counts; a draped Roman statue of a woman; *832. A gilded wood reliquary of the 13th cent.; the altarpiece of the old chapel; the Retablo del Condestable (c. 1470), by Jaime Huguet; and the tomb of an abbot.—The remains of the *Palau*, or *Palacio Antiguo de los Reyes Góticos*, on the left of the museum, now accommodate the convent of Santa Clara.

The Calle de los Condes de Barcelona leads from the Plaza del Rey along the N. wall of the ***Cathedral** (Pl. 20), or *Basílica de Santa Cruz y Santa Eulalia*, known to the Catalans as *La Seu*. This church, the crowning glory of Gothic architecture in Catalonia, was in construction from 1298 to 1438; octagonal

towers above the transepts date from the 14th cent., the clock-tower being slightly the older. The modern W. front and openwork spires harmonize well with the older work. The interior is very dark, but towards sunset often glows with a strange intensity of colour.

HISTORY. The original church, built, it is said, on the site of a pagan temple and dedicated to St. Helena, was desecrated by Almansor and his Moors in the 10th century. Of the rebuilding begun in 1058 by Ramón Berenguer II nothing remains but the Puerta de San Severo in the S. transept and the entrance to the Capilla de Santa Lucia outside the S.W. corner of the cloister. The present church was begun in 1298 and finished as far as the W. end of the coro in 1329, with Jaime Fabre de Majorca as master of the works. The W. end and cloister were built in the 14-15th cent. under Maestro Roque, Bartolomé Gual, and Andrés Escuder. The W. front was completed in 1890-92 by José Mestres and Augusto Font.

Exterior. Coming from the Plaza del Rey we pass the *Puerta de San Ivo*, surmounted by a statue of St. Ivo and flanked by inscriptions relating to the building of the church. Above them are reliefs depicting the combat of the Knight of Viladell with a dragon and his death from the drops of venom which fell from his sword as he brandished it vainly above his head. The modern W. front faces a picturesque plaza surrounded by old houses. On the W. side of the cloister is the Romanesque **Puerta Santa Lucia*, and on the S. side is the *Puerta de Santa Eulalia*, a fine Gothic doorway with a statue of the saint. The *Puerta de la Piedra*, at the angle of the apse and the cloister, has a sculptured Pietà in the tympanum.

Interior. From the central door of the W. front (actually N.W.) the fine proportions of the cathedral are well seen (273 ft. long, 122 ft. wide, 84 ft. high). Behind two massive 15th cent. columns supporting the cimborio is the trascoro, decorated with marble **Reliefs of the Life of St. Eulalia*, by Ordóñez (1520) and Pedro Vilar (1564). On either side, above the row of dark little chapels, is a deep triforium surmounted by a rather inadequate clerestory, many of whose windows are filled with good stained glass. In the Coro the high stalls, each surmounted by a delicately-worked canopy, are by the German artists Locker and Friedrich (1483), the lower by Matías Bonafé (1457). The coats of arms on the upper tier are those of the Knights of the Golden Fleece who assembled at the first and last Chapter of the Order held here by Charles V in 1519, and include the royal arms of Sweden and of Poland, and the devices of the Prince of Orange, the Duke of Alba, and many other famous nobles.—The numerous side CHAPELS are dark and it is often difficult to find the keys (sacristan, see p. 45); most of them contain retablos of the 16-18th cent. in wood, marble, or beaten copper and are separated from the aisles by well-wrought grilles. The 1st S. chapel, the large chapel of the Santísimo Sacramento and San Olegario has a very fine grille and the 17th cent. tomb of St. Olegarius (d. 1137), archbishop of Tarragona. The details and the paintings by Viladomat are invisible without a light. The 2nd S. chapel (S. Clemente) contains the tomb of Doña Sancha Jiménez de Cabrera (l. wall; Gothic). In the 5th S. chap. is the sarcophagus of San Raimundo de Peñafort (d. 1275), general of the

Dominican order and confessor of Jaime el Conquistador. On the right, above the sacristy door, are the wooden sarcophagi of Ramón Berenguer I (d. 1025) and his wife Almodis. The 2nd chap. in the ambulatory (San Miguel) contains the tomb of Bp Berenguer de Palóu (d. 1241) and a 15th cent. triptych. The E chap., dedicated to the Santísimo Cristo de Lépanto, contains the crucifix carried by Don John of Austria on the prow of his flagship when he defeated the Turks at the battle of Lépanto (1571). The last chap. in the ambulatory (de las Almas or de los Santos Inocentes) contains the sumptuous 15th cent. tomb of Bp. Ramón de Escales (d. 1398). Beneath the organ in the N. transept is a huge Moor's head. To the N. of the W. door is the *Baptistery*, with a white marble font and good stained glass of 1495.

The HIGH ALTAR, in the florid Gothic style of the 15th cent., covers the ashes of San Raimundo (see above); the ivory coffer below it contains relics of San Severo, bishop of Barcelona. From the foot of the altar-steps a staircase descends to the CRIPTA DE SANTA EULALIA, an apsidal chapel built by Jaime Fabre in 1318-39 to contain the relics of the patroness of Barcelona, translated hither from Santa María del Mar (p. 43) in 1339. The marble tomb of the saint is covered with bas-reliefs in the Pisan style (14th cent.).

The SACRISTY (sacristan's office, see below), entered by a small Gothic door on the right of the ambulatory, contains the *Treasury*, including a fine reliquary of gold and silver (15th cent.) and the silver-gilt throne of Don Martín el Humano (1395-1410).—Leaving the cathedral by the adjoining Romanesque Puerta de San Severo, we enter the *CLOISTER, built c. 1418 by Maestro Roque and noteworthy for its irregular arches and curious capitals. In the 4th chap. on the left, beyond the Puerta de la Piedad, is the *Sacristan's Office* (open 10-12), where application should be made for keys of locked chapels, for the ascent of the tower, etc. On the right is the *Pabellon de San Jorge*, a graceful arcaded pavilion sheltering a fountain, adjoining which is the *Fuente de las Ocas*, a pool with an enclosure for the 'Capitoline' geese kept as a reminder of the Roman greatness of Barcelona. On the W. side of the cloister is the *Chapter House*, and in the N W corner is an entrance to the Capilla del Santísimo Sacramento (p. 44). It is worth while to leave the cloister by the S W. door in order to see the charming Romanesque door of the *Capilla de Santa Lucia* (comp. p. 44).

The S. tower (apply to the sacristan, view) may be ascended on week-days.

Facing the W. side of the cloister is the *Colegio de Abogados*, the headquarters of the Society of Lawyers, occupying the former archdeacons' house. It preserves a charming courtyard with some decorated windows and a fine Renaissance doorway. On the right of the gateway is a carved stone letter-box. To the right of the Colegio is the 15th cent. *Canonja*, the former canon's house. To the left is the *Palacio del Obispo*, which incorporates some Romanesque portions of the original bishop's palace and (at the back) a cylindrical tower, on Roman foundations, of the old city wall, one of two which have been preserved in the Plaza Nueva.

We follow the Calle del Obispo along the S.W. wall of the cloister to (r.) the entrance of the **Audiencia** (the former Law

Courts), a 15th cent. building with a plain façade surmounted by a medallion of St. George and the Dragon. Adjoining is the **Diputación Provincial** (Pl. 28), which together with the Audiencia, occupies what was the *Palacio de la Generalidad*, the seat of the ancient parliament of Catalonia (adm. on weekdays 9-1 and 3-7). The building, recently restored, was begun in the 15th cent., but the main front on the Plaza de la Constitución was not finished until c. 1600 by Pedro Blay.

From the charming courtyard a flight of steps with an elaborate balustrade ascends to the arcaded gallery of the first floor. Hence we may enter the *Patio de los Naranjos*, an upper courtyard overlooked by finely carved windows and curious gargoyles. On the right is the **Capilla de San Jorge*, an interesting work of the 15th cent. (shown by an attendant) containing 16th cent. Flemish tapestries and, in the vestibule, a reproduction of the embroidered altar-frontal now in the Museo (p. 50). Opening off the gallery of the main patio is the classical *Salón de San Jorge*, and on the left of the *Patio de los Naranjos* are the richly furnished *Salón de Sesiones*, or council chamber, and other rooms of the former courts of justice, one with a fine tiled floor.—On the second floor (entered from the Calle del Obispo) are the *Institut de Estudis Catalans* (10-1) and the *Biblioteca de Catalunya* (10-1 and 5-8).

On the opposite side of the Plaza de la Constitución stands the **Casa Consistorial** or *Ayuntamiento* (Pl. 28), mainly a modern structure (1847), but preserving on the N.E. side a quaint façade of the old Gothic town hall of 1369-78. The statues on the front, by José Bover, represent Jaime el Conquistador and Conceller Juan Fivaller, a stalwart upholder of the Catalan fueros. Adm. on weekdays 10-1, and from 4-7 when the town council is not in session.

On the first floor is the *Salón de Ciento*, where the new councillors are elected, a fine Gothic chamber 90 ft. long (1373) entered by a Renaissance doorway with twisted columns (1550). The gallery on either side is adorned with portraits of famous Catalans. On the second floor is the *Archivo Municipal*, with documents dating back to the 13th century.

Opposite the old façade of the town hall is the modern *Caja de Ahorros*, or Savings Bank, to the right of which is the church of SS. *Justo y Pastor* (Pl. 28), a building of 1315 (restored) claiming to occupy the oldest ecclesiastical site in Barcelona.

The Calle de Fernando Séptimo, leading S.W. from the Plaza de la Constitución to the Ramblas, is the principal shopping street of the old town. The turning opposite the Gothic church of *San Jaime* (Pl. 28; 1393) leads N. to **Santa María del Pino** (Pl. 20), a late 14th or 15th cent. church on the site of an older building, named after a pine-tree which stood in the Plaza del Pino, a successor to which has recently been planted. The W. portal and rose window are well designed and there is a handsome octagonal tower. In the side façade in the Plaza del Beato Oriol is a Romanesque door surviving from the preceding church. Antonio Viladomat (1678-1755), the painter, is buried in the 3rd S. chapel; an Adoration of the Magi by him adorns the sacristy.

Before leaving this quarter of the city a visit may be paid to the church of *Santa Ana* (Pl. 12), entered (via the cloister) from the S. side of the Plaza de Cataluña or at No. 20 Calle de

S. Ana. Founded in 1146 but altered in later years, the church has a Gothic portal, on the left of which is the tomb of Miguel de Bohera, who commanded the Spanish troops at the battle of Ravenna (1512).

Adjoining is a two storied cloister (14th cent.) off which opens a chapel (formerly the chapter house) with the font in which Jaime el Conquistador was baptized at Montpellier. The half-finished new church adjoining is used only for ceremonial services.

The Rondas, the Park, and the Harbour

Hurried visitors may take tramway No. 29 (Circunvalación) which makes the complete circuit of the Rondas (30 c.) —The RONDAS, which girdle the town on the N. and W., are a series of wide avenues laid out on the line of the old town wall. The famous *Muralla del Mar*, which guarded the town on the harbour side, is now replaced by the quays, or Muelles.

From the Plaza de Cataluña (p. 41), we follow the RONDA DE SAN PEDRO (Pl. 5-15), which crosses the busy Plaza de Urquinaona. Farther on the Calle de Méndez Núñez leads (r.) to the Calle Alta de San Pedro, a few steps along which, to the left, is the church of **San Pedro de las Puellas** (Pl. 14), a curious old building which has suffered many partial destructions and alterations since it was built by Count Suniario in the mid-10th cent. on the site of an older foundation of Louis le Débonnaire's. The sombre interior is approached through a vestibule on the right of which is the tomb of Abbess Eleonor de Belvehí (d. 1452).

At the other end of the Calle Alta de San Pedro is the *Orfeo Catalá* (Pl. 13), a large concert hall in the fantastic modern Catalan style, by Domenech y Muntaner (1908).

Returning to the Ronda we pass a monument to Rafael de Casanova, 'conceller en cap,' who headed the defence of Barcelona against Philip V in 1714. The Ronda ends at the junction of the Paseo de San Juan and the Salón de San Juan, near the *Arco de Triunfo* (Pl. 15) erected for the Exhibition of 1888. We follow the Salón, a broad thoroughfare lined with statues of famous Catalans, which leads S.E. to the park. On the left is the PALACIO DE JUSTICIA (Pl. 23), a large modern building by Sagnier and Estapá (1903), containing some fine 16th cent. Flemish tapestries brought from the old Audiencia.

The Calle de la Puerta Nueva, on the right, is continued by the Calle de Corders, No. 2 in which is the *Capilla de Marcús*, a small 12th cent. building (restored) with attractive blind arcading on the exterior.

On the right at the end of the Salón de San Juan stands the PALACIO DE BELLAS ARTES (Pl. 23), built for the exhibition of 1888, and now containing, on the first floor, a good collection of modern art, mainly by Catalan painters (adm. free daily except Mon. and Fri., 9-1 and 3-5 or 6).

On the right at the top of the stairs is the SALON DE LA REINA REGENTE containing works by *Ant. Fabrés* (1861-1926). L. to r.: 4. Child's toilet, 18. Silia, 92. Strolling musicians, 28. Portrait of the artist, 53. Lot, 59. Book illustration, 108. Homeless, 78. Don Felipe, 94. Portrait of Luisita, 96. Old Roman model,

and a selection of seascapes, drawings, etc.—Room I (late 18th cent.). 16. *Vicente Rodés*, 16 Catalan peasant-woman, and other portraits, 23. *Unknown*, Portrait of a gentleman; 6. *V. López*, Don Salvador Xarnar, cases of terracotta figurines and miniatures.—Room II. 55. *Unknown*, Old lady, 49 *Battistuzzi*, Llano de la Boqueria; 21, 22. *Glavé*, Landscapes.—Room III. 13 *Mercadé Fàbrega*, 7. Church of Cervera, 3. Portrait of a lady, 27. Telesita.—Room IV. Landscapes, by *Berga Boix*; Still life, by *Marit Alsina*, 31. Nativity, a group of painted terracotta figures, by *Dom. Talan*.—Room V. *J. Favreda*, 7. Banks of the Fluvià, 10. Rambla de las Flores, 24. Watering cattle, 38. *Unknown*, Market.—Room VI. Paintings by *Caba*, Animal sculptures by the brothers *Vallmitjana*, 39. *Tomás Padró*, Peace; 41. *Ramón Padró Peret*, Death chamber of Gen. Espartero at Logroño; *S. Gómez*, 46. Guitarista, and other studies.—Room VII. *Mariano Fortuny* (1838-74), 3. Odalisque, 7. Battle of Tetuan, a large unfinished canvas formerly in the Audiencia, 10. La Vicaría, 17. The dead Moor, 18. The last friend, 20. Portrait of himself as a youth, 19. The night watch; 34. *Roig Soler*, Sitges; 5. *Moragas*, San Pablo del Campo, 15. *Galofre*, Galloping horsemen, 24. *Urgell*, Calle de Fivaller.—Room VIII. 2. *Masriera*, Road to Montserrat; 26. *Texidor*, Plaza Ant. López, 17. *Miralles*, Spring; 39. *Miró*, Picture shop; 8. *Masriera*, Old lady.—Room IX. 16. *Trado*, The poorhouse court, 12. *Mestres*, Intimacy, 20. *Baqueras*, Girl knitting.—Room X. *Galwey*, 4. Storm-clouds, 9. Fertile earth, *Mir*, 19. Sun and shadow, 22. Stormy sky, 25. Lilies and mure, 35. *Casas*, Procession of the Corpus de Santa Maria.—Room XI. 22. *Pablo Picasso*, Harlequin; *Canals*, 24. In the bar, 25. Bust of a woman; 50. *Gimeno*, Market at Torruella; Landscapes and theatre-interiors by *Urgell*.—Room XII. 19. *Benet*, Landscape; 4. *Sarda-Ladico*, A Catalan reaper, 1. *Cardona*, Grandmother's dress.—Room XIII. 25. *Franco*, Reading; 5. 4. *Madrazo*, Patios; 31. *Plasencia*, Maternity.—Room XIV. 16. *Plá Rubio*, Rain; 19. *López Mezquita*, The pale lady; 24. *Berete*, Toledo, 1. *García Ramos*, Old musician.—Room XV. *3. *Zuloaga*, My cousins; 4. *Rodríguez*, The seagull; 6. *Maquel Nieto*, Lady with a rose.—Room XVI. 28. *Alfred East*, Wye valley; 38. *Gillot*, The Thames; 32. *Brangwyn*, Poplars; 41. *Flameng*, The aviator Santos-Dumont, 12. *Aman-Jean*, Two friends; 27. *Cuadri*, Seamist.—Room XVII. 7. *Ackermann*, Dunes; 17. *Viern*, Night in the Beatoño; 30. *Leistikow*, Night.—Room XVIII contains a series of portraits in charcoal by *Ramón Casas*.

Behind the monument to Fr. Rius y Taulet, alcalde of Barcelona and promoter of the 1888 exhibition, we enter the **Parque de la Ciudadela** (Pl. 31-40), laid out after 1869 on the site of the citadel built by Philip V in 1715.

The park, within which are an ornamental cascade and an attractive lake, is girdled by a broad avenue. Near the N.W. corner, by which we enter, is a monument to Buenaventura Aribau, the publicist. On the right of the Avenida de los Tilos, which continues the Salón de San Juan, is a castellated building occupied by the Municipal School of Music and farther on, between two greenhouses, is the *Museo Martorell* (Pl. 31), a natural history collection (adm. 9-12 and 3-5 or 4-6, except Mon.). Farther on, beside the equestrian monument to Gen. Prim (comp. p. 168) we turn to the left to reach a group of buildings which were left standing when the citadel was demolished. On the left is the former chapel, which is to be fitted up as a *Pantheon of Catalonia*.

The ***Museo Arqueológico** (Pl. 40; adm. free daily except Mon. and Fri., 9-1 and 3-5 or 6) occupies the old Palacio Real of the Bourbons, altered and enlarged to include the municipal collections of painting, sculpture, and decorative art.

Ground Floor: The great hall to the left of the entrance contains Catalan coaches and carriages of the 18th cent.; copper measures; and in the centre, the original works of the Cathedral clock, made by watchmakers from Pirmasens and Utrecht.

From the farther side of this court we turn to the right to reach the collection of PAINTINGS. In the lower half of the 1st room, which contains the admirable collection of Catalan primitives (14-15th cent.), is (r) the Retablo of St. Eloy; Retablo of the Life of St. Vincent, from the parish church of Sarriá (school of the *Vergós*); Life of St. Stephen, seven panels from Granollers (by the *Vergós*). In the centre of the upper half of the room is the *Madona 'dels Concellers,' the councillors of Barcelona presented to the Virgin by SS. George and Eulalia, patrons of the city, by *Luis Dalmau* (1445), painted under the influence of the Van Eycks. On the right, *Alfonso de Córdoba*, *Beheading of San Medín; on either side of the entrance, Presentation, from Seo de Urgel; on the left, St. Jerome, from Puigcerdá (?), a 15th cent. Castilian or Andalusian work. At the end of the right wing, hung with 15th cent. Catalan altarpieces of lesser merit, are Catalan *SCULPTURES (fragments) from Poblet, and, on the left, the *Retablo de Sigüenza, a 14th cent. altarpiece of the school of the *Serra*.

Returning past the Madona dels Concellers we traverse a gallery containing 16-17th cent. religious paintings of various Spanish schools, showing Italian and Flemish influences, and reach two smaller galleries (l) containing paintings of the great Spanish and Dutch schools of the Renaissance: 8. *Velázquez*, Children with fruit; 5. *Tristán*, St. Stephen; 30. *Murillo*, Landscape, *1. *Rembrandt*, Old woman with a lantern; *6. *Titian*, Don Álvaro de Bazán; *2 *Rembrandt*, Two beggars. Opposite wall, returning: 43 *Van der Werff*, Nude women; 12. *Coello*, Carlos II, *Velázquez*, 55. Study of a head, 3. St. Paul; 62. *El Greco*, Portrait, 4. *Velázquez*, Ramón Llull; 31. *Menéndez*, Still life.—The succeeding galleries contain 17-18th cent. religious paintings, including works by *Sassoferrato*, *Giulio Romano*, and *Andrea Vaccaro*, *Viladomat*, *Zurbarán*, etc., and two elaborately ornamented cabinets (54, 53).

On the left are rooms occupied by examples of Catalan FURNITURE including three bedrooms fitted up to show the style of furnishing in Catalonia at the Renaissance, in the 18th cent., and in the early 19th century.

Keeping straight on we enter the *GALERÍAS ROMÁNICAS, a series of extremely interesting and well-arranged reconstructions of church interiors, incorporating mural decorations from village churches in remote valleys of the Catalan Pyrenees. Most of these were covered up by later furniture and adornments and some were actually being removed out of the country when the work was undertaken in 1919. Especially noteworthy are the Romanesque wooden *Sedilia from San Clemente de Tahull, perhaps a unique example of 12th cent. church furniture.

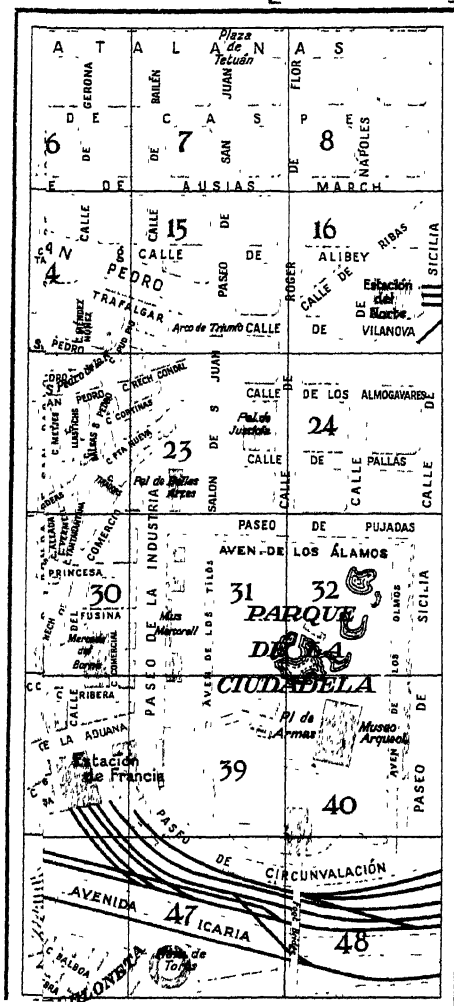
We return to the entrance vestibule and ascend to the **First Floor**. At the head of the staircase and in the adjacent galleries is the collection of *Ceramics*, comprising examples from the chief Spanish potteries (green pottery from Valencia, Moorish pottery and glass pottery from Alcoira, Talavera, and the Buen Retiro factory at Madrid, Manises ware decorated with conventional animals, etc.), but especially interesting for the large collection of Catalan pottery of the 15-18th centuries. In the passage leading to the 1st room on the right is a curious pharmacy-cabinet of painted wood.—Turning to the right, we reach the Rotunda, which, with the adjoining rooms is devoted to the *Archæological Collection*, including objects found in prehistoric dwelling-places in Catalonia, Græco-Roman antiquities from Ampurias, Carthaginian discoveries from Ibiza; etc. Keeping always to the right we reach the department of *Metal Work*. The first room contains a fine series of processional crosses, mostly of wood plated with copper, some decorated with enamel. The next rooms are occupied by ironwork, including arms and armour, and by an interesting collection of antique and mediæval Spanish coins. The next two wings are occupied by the large collection of *Textiles, with examples of stuffs illustrating the history of Spanish cloth-making from the 14th century. Beyond the galleries devoted to religious vestments (15-16th cent.), we reach the embroidery room, in the centre of which (covered by a curtain) is the famous *Altar Frontal of St. George (from the Capilla de San Jorge, p. 46), a fine example of mid-15th cent. embroidery. The design shows St. George slaying the dragon in the presence of the councillors of Barcelona and the 'Capitoline' geese from the cathedral cloister.

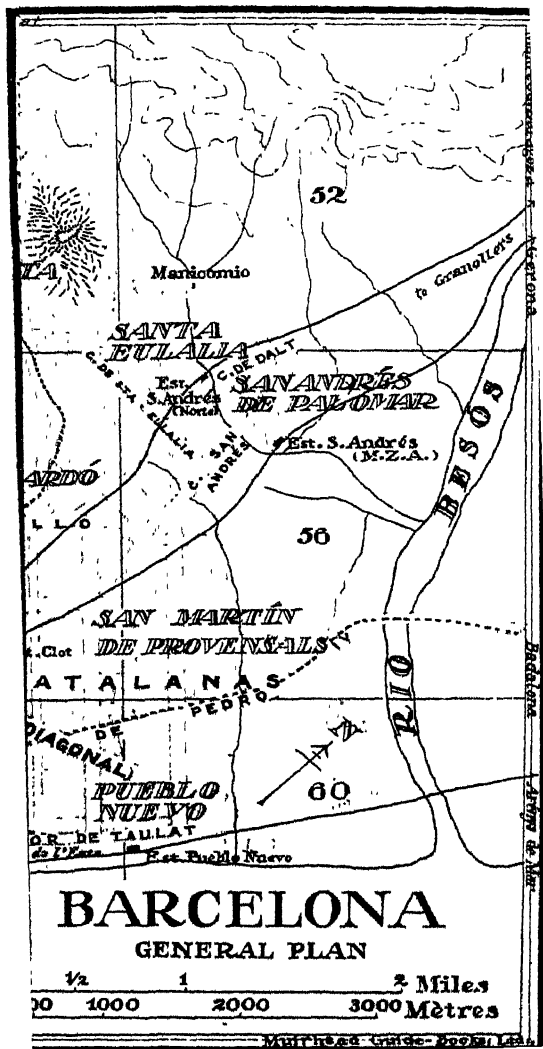
On the farther side of the park, alongside the Avenida de los Olmos, is a *Zoological Collection* with a few caged wild beasts.—A footbridge across the railway leads to the *Maritime Section* of the park.

On a peninsula between the harbour and the sea lies the maritime quarter of **Barceloneta** (Pl. 46), a regularly-planned suburb built in 1715 to accommodate the people whose houses had been demolished to make room for the citadel. The busy life of the fisher-folk of this quarter is always interesting, and on the seaward side are the *Sea-Bathing Stations*, much frequented in summer. A very attractive walk may be taken along the *Rompogas*, or breakwater, which protects the harbour on the E., and commands a splendid view of Barcelona and its amphitheatre of hills. The **Harbour** (motor-boats, see p. 40), extending from Barceloneta S.W. towards the slopes of Montjuich, has been greatly enlarged in recent years and is still in process of extension.

The line of the Rondas is continued from the Atarazanas (p. 42), which marks the S. extremity of the old harbour, by the CALLE DEL MARQUÉS DEL DUERO (Pl. 34-25), familiarly known as the 'PARALELO,' a broad street usually crowded with a throng of pleasure-seekers. The Paralelo has been called the 'Montmartre' of Barcelona, and it is lined with theatres, music-halls, cinemas, cafés, bars, and other places of entertainment. Beyond the important crossing of the Calle del Conde del Asalto the Ronda de San Pablo bears off to the right. (The Paralelo goes on to the Plaza de España, p. 52). In the Calle de San Pablo, on the right, is the church of ***San Pablo del Campo** (Pl. 25), the oldest in Barcelona, founded probably early in the 10th cent. for Benedictine monks and restored in 1117. It is entered usually through No. 99 in the Calle de S. Pablo (gratuity). The Byzantine façade is notable for the capitals of the entrance, probably brought from an earlier building, and for the symbolic carvings of the tympanum. The plain interior is in the shape of a Greek cross with

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a central octagon tower and three apses. The charming little cloister on the S. has arches of three and five lobes supported on twin columns.

The Rondas, less interesting for the rest of the way, bring us back to the Plaza de Cataluña, passing (l.) the Mercado de San Antonio (Pl. 9) in the streets around which a second-hand market is held on Mon., Wed., and Fri.

NEW TOWN.

The **New Town** or **Ensanche** (i.e., extension), laid out in squares and traversed by wide tree-planted boulevards adorned with statues of illustrious citizens, extends in all directions beyond the Rondas and connects Barcelona proper with the suburban communities of *Sans* (S.W.), *Gracia* (N.W.) and *San Martín de Provensals* (N.E.). The main thoroughfares are the **PASEO DE GRACIA** (Pl. 4), leading from the Plaza de Cataluña to Gracia, the **CALLE DE LAS CORTES CATALANAS** (Pl. 1-8), at right angles to it, extending from Sans to San Martín, and the new **AVENIDA ALFONSO XIII**, or **GRAN VIA DIAGONAL** leading nearly due W. from the Pasco de Gracia.

About 250 yds W of the Plaza de Cataluña is the **University** (Pl. 3), an imposing building in a restrained style (1863-73), by Elias Rogent. Visitors are admitted on week-day mornings. The Paraninfo, or great hall, is sumptuously decorated and the Library contains more than 160,000 vols.

The University is surrounded on three sides by a botanic garden, and in the square in front is a monument, by Lluïsa and Gaudí, to Dr. Bartolomé Robert (d. 1902), mayor of Barcelona and leader of the Catalan regionalists—Immediately behind the university is the *Seminario Conciliar*, containing the *Museo Diocesano* (adm. 11-1), with a good collection of objects illustrating ecclesiastical archaeology, etc.

Farther E, on the other side of the Paseo de Gracia, is the Church of *La Concepción* (Pl. 54), a 13th cent building brought stone by stone to its present site when the monastery of Junqueras in the old town was demolished (1869). The oblong cloister is especially noteworthy.—Still farther E, beyond a lofty monument to Verdaguer (p. 53) at the crossing of the Av. Alfonso XIII and the Paseo San Juan, is the **Templo Expiatorio de la Sagrada Familia** (Pl. 55), one of the most remarkable of modern Catalan buildings, begun in 1882, by Martorell and continued by Gaudí, and still unfinished. Visitors are escorted by a guide. A donation towards the completion of the building of not less than 1 p per person is expected.

The most noticeable features of the exterior are the curious conical towers, with their multitudinous windows, the stalactite-like canopies over the triple porches of each façade, and the wealth of luxuriant and imaginative carving over the whole surface. The N. porch (the only one completed) is named after the Nativity, the central after the Passion, and the S. after the Last Judgment.—In the crypt is the tomb of the architect Antonio Gaudí (d. 1926).

Not far from the Sagrada Familia is the *Plaza de Toros Monumental* (Pl. 55), which has succeeded the *Arenas* (Pl. 54), as the principal bull-ring of Barcelona.

At the junction of the Calle de las Cortes Catalanas and the Paralelo' (p. 50) is the PLAZA DE ESPAÑA (Pl. 53, 54), with the old bull-ring, and the temporary hotels erected to provide accommodation during the exhibition of 1929.

ENVIRONS OF BARCELONA

The **Montjuich** (568 ft.), the hill which rises steeply above the harbour, derives its name either from a shrine of Jupiter (Mons Jovis) or from a colony of Jews (Mons Judaicus). It is approached by a winding road starting from the Plaza de España (see above) and ascending gently through the grounds laid out for the Exhibition of 1929. Of the many buildings erected to accommodate the exhibition, it is probable that the *Palacio Nacional*, crowning the N. crest of the hill, the *Stadium* behind it, and the *Casa de la Prensa*, a rendezvous and information-centre for Spanish and foreign journalists, will remain as permanent attractions.

The fort on the summit (adm. only by special permission from the military governor) was erected in 1640, when Barcelona sided with the French against Philip IV. It was brilliantly surprised and captured by Lord Peterborough in 1705 during the War of Succession, and in 1808 the French troops under Gen. Duhesme, who had entered in the guise of allies, suddenly evicted the Spanish garrison and made themselves masters of Barcelona. The Montjuich was held in 1842 by Espartero, who bombarded the city thence during the insurrection of that year.

On the S. slopes of the hill is the *Cementerio del Sud-Oeste* (Pl. 57; trainway No. 48), notable for its fine monuments, including the rock-hewn tomb of the epic poet Jacinto Verdaguer (1845-1902), the tomb of Dr. Robert, the Catalan regionalist, and the monument to Catalan volunteers who gave their lives in the Great War. The terraces of tomb-niches characteristic of Spanish cemeteries should also be noticed.

GRACIA, SAN GERVASIO, and SARRIÀ.

Gracia (Pl. 54), the largest of the suburbs of Barcelona, is reached viâ the Paseo de Gracia and the Calle de Salmerón. The *Metropolitano* runs as far as the Plaza de Lesseps.

To the N. is the *Parque Güell* (Pl. 51, 55), a group of suburban villas in the modern Catalan style, laid out on the side of the *Montaña Pelada*, with view-terraces, belvederes, etc. (trainway No. 24). Trainway No. 25 goes on to the Calle Nuestra Señora del Coll, whence a walk of c. $\frac{1}{2}$ m. brings us to *Nuestra Señora del Coll* (Pl. 51), an old pilgrimage church with a venerated image of the Virgin.

To the W. of Gracia is the suburb of **San Gervasio**, built round the hills of *Turó* and *Puget* (trainway No. 23 viâ Gracia, No. 58 viâ Calle Muntaner). The most noteworthy building is the pilgrimage church of *Nuestra Señora de Bonanova* (Pl. 50; terminus of tramway 23), built in 1842 on the site of an old chapel. Thence the Calle Arrabal ascends to ($\frac{1}{2}$ m.) *Bellesguart*, the remains of an ancient summer-palace of the kings of Aragon, occupied in the early 15th cent. by Pedro de Luna, the notorious antipope Benedict XIII (d. 1423).

For the ascent to Tibidabo, see p. 53.

Sarrià, lying to the W. of San Gervasio, may be reached either by the Sarrià railway starting from the Ronda de la Universidad (Pl. 3) or by tramways Nos. 12, 13, or 14. On the way we cross the new Avenida de Alfonso XIII which leads (1.) to the *Palacio Real* (Pl. 49), a sumptuous new palace (1924) presented by the city to Alfonso XIII. *San Vicente*, the parish church at the main cross-roads of Sarrià, is a curious old building. Tramway No. 19 runs hence to **Pedralbes** (Pl. 49, 50), for the *Real Golf Club* and the interesting *Monasterio de Pedralbes* (no adm.), founded in 1326 by Elisenda de Moncada (d. 1364), queen of Jaime II.

The fine Gothic church contains her tomb (in the choir), good choir-stalls, and good stained glass ascribed to Mestre Gil. The large *Cloister, with clustered columns and paintings by *Ferrer Bassa* (1345), is notable. Within the monastery wall the façade of a demolished monastery from Breda (near Hostalrich) has been reconstructed.

From Sarrià the suburban railway and tramway No. 14 go on to the lower station (*Pie Funicular*) of a funicular railway (up or down 1 p. 20 c., 65 c.; return 2 p. 10, 1 p. 10 c.; through fares from Barcelona on the Sarrià railway) which ascends to **Vallvidrera** (*Hot. Buenos Aves; Panorama; Baldiró*, L. or D. 8 p.; *Sant Jordi*, L. or D. 6 p.), a hill-resort (1225 ft.) frequented in summer. Near the church is the *Villa Juana*, once the home of the poet Jacinto Verdaguer ('Mosén Cinto,' comp. p. 52), with the room in which he died and a small personal museum. A short distance W. is the *Pantano Reservoir* in charming surroundings. A tramway (Pl. 50) connects Vallvidrera with the Tibidabo funicular (see below), passing the Ideal Pavillón restaurant (fares: to the Avenida Tibidabo, 60 c., return 1 p., to the funicular station, 50 c.). To *Tibidabo* by footpath, see below.

The ***Tibidabo** (1745 ft.; hotels, see p. 39, *Restaurant Tibidabo, Coll*, L. or D. from 10 p., both with R), the highest summit among the hills encircling Barcelona, offers the most interesting of the short excursions from the city.

It is conveniently reached by taking tramway No. 22, 23, or 58 from the Plaza de Cataluña to the Avenida del Tibidabo (30 c.), whence a tramway (going on occasionally to Vallvidrera, see above) ascends to the lower station of the funicular (15 c.). The final stage is made in the funicular (up, 1 p. 75, 1 p. 25 c., down, 1 p. 25 c., 1 p.; return, 2½ p., 2 p.).

The summit of the hill commands a magnificent *View of the Catalan mountains of Montserrat, Montseny, and Sant Llorens del Munt; to the N. are the Pyrenean summits of the Canigou, Puigmal, and Pic de Costabona, while in clear weather the peaks of Majorca are visible out to sea. A short distance below the summit are the Observatorio Fabra and the Mentora Alsina, a physical research station; and on the summit are the modern church of the *Sagrado Corazón*, begun

in 1911 by Enrique Sagnier, and a small amusement park with various mechanical attractions — A pleasant walk leads along the crest of the ridge to ($\frac{1}{2}$ hr. S.W.) Vallvidrera (see above).

The *Hotel de la Rabassada* (L. or D. 10, pens. 25 p.), a favourite summer resort (1300 ft) lies c. 1 m. N.E. of the summit of Tibidabo. Near by is the *Hot Rabasalet* (L. or D. 7½, pens. 12–17 p.). They may be reached thence by motor (1 p.) or from the Plaza de Cataluña by tramway No. 26 to *Casa Gomis* (Pl. 50, 30 c.) and another tramway thence (up 1 p. 35 c., down 1 p.) along the road to San Cugat del Vallés.

From BARCELONA TO TARRASA AND SABADELL by light electric railway (N.K.) starting from the Ronda de la Universidad (Pl. 3). To *Tarrasa*, 17½ m. (28 km.) every hour (2 p. 20, 1 p. 50 c.), to *Sabadell*, 16 m. (26 km.) at 15 min. to every hour (1 p. 75, 1 p. 25 c.). Sabadell and Tarrasa have stations also on the Montserrat line (p. 55).—The line follows the Calle Balmes and the Avenida de Sarrià (several halts) to (3 m.) *Sarrià* (p. 53), and at (5 m.) *Pie Funicular* reaches the lower station of the funicular railway to Vallvidrera (p. 53). We tunnel through the hill of Vallvidrera, for which the halt of (5½ m.) *Vallvidrera-La Teula* is not convenient.—6½ m. *Las Planas de Vallvidrera*. —10 m. (16 km.) *San Cugat del Vallés* (*Hot Tadeo*, L. 5, D. 4 p.), with the *New Barcelona Golf Club* (18 holes, 5 p. green fee; British professional), may be reached also by road via La Rabassada (see above) in c. 20 min. The Benedictine ABBEY of San Cugat, one of the oldest in Spain (it is said to have been founded by Charlemagne or Louis the Debonair), is noteworthy for its fine Romanesque *Cloister (12th cent.) and for its church containing some interesting 14–15th cent. paintings.—The railway forks at San Cugat, the left branch going on to (17½ m., 28 km.) *Tarrasa* (*Hot Victoria*, L. 6, D. 6, pens. 12–15 p.; *España*, R. 5, L. 6, D. 5, pens. 12 p.), the ancient *Egara*, is a cloth-making town (30,532 inhab.), noted also for its bread. The most interesting building is the church of **San Miguel*, in the suburb of San Pedro (N.W.), made up of two Romanesque churches and a baptistery conjoined. The marble columns of the square baptistery are Roman and support Roman and Romanesque capitals. There is a good 15th cent. retablo by Jaime Huguet.—To the S.E. is the valley of *Paraiso*, with the ruined castle of the Caballeros de Egara, and to the N. rises *San Llorens del Munt*, a mountain riddled with caverns.

The right-hand branch of the railway runs from San Cugat to (16 m., 26 km.) *Sabadell* (*Hot. España*, R. 5, L. or D. 6, pens. 14 p.; *Cataluña*, R. 3, L. or D. 5, pens. 10 p.), another cloth-manufacturing town (37,529 inhab.), and an important centre of the regionalist and labour movements.

From Sabadell and Tarrasa to *Montserrat*, see p. 55.

From Barcelona to *Port-Bou*, see Rte. 6; *Ripoll* and *Puigcerdá*, see Rte. 9; to *Tarragona* and *Valencia*, see Rte. 14; to *Zaragoza* (Madrid), see Rte. 10.

8. FROM BARCELONA TO MONTSERRAT

A. VIÀ THE FERROCARRIL DEL NORTE.

36½ m. (59 km.). RAILWAY from Barcelona (Norte) to *Monistrol*, 31½ m. (51 km.) in 1½–2 hrs. Cog-wheel railway thence to *Montserrat*, 5 m. (8 km.) in c. ¾ hr. Through fares from Barcelona, 11 p. 95, 8 p. 5, 6 p. 80 c. Fares from Monistrol 5 p. 55, 3 p. 25, return 10 p. 45, 5 p. 85 c. Return fares from Barcelona, 17 p. 10, 11 p. 45, 8 p. 80 c. Holders of 2nd class tickets travel in the 'clase general' on the cog-wheel railway.

From Barcelona to (7 m.) *Moncada*, where we leave the main line to France, see p. 36.— $9\frac{1}{2}$ m. *Sardañola-Ripollet*.— $14\frac{1}{2}$ m. *Sabadell* (see p. 54).— $20\frac{1}{2}$ m. *Tarrasa* (see p. 54).—Beyond ($25\frac{1}{2}$ m.) *Olesa* the mountain and monastery of Montserrat come into view (1) on the opposite side of the deep valley of the Llobregat.— $31\frac{1}{2}$ m. (51 km.) **Monistrol**. The station is $2\frac{1}{2}$ m. S E. of the town (which is more conveniently reached by the Nordeste railway) and adjoins the terminus of the cog-wheel railway which ascends to Montserrat (trains in connection)

For the continuation of the railway to *Manresa*, *Lérida*, and *Zaragoza*, see p. 63.

The COG-WHEEL RAILWAY (best views on the right both ascending and descending) descends at first to (2 m.) *Monistrol-Catalanes*, where we connect with the Nordeste trains (see below), and then crosses the Llobregat (443 ft).— $2\frac{1}{2}$ m. *Monistrol-Villa* is a station for the little cotton-spinning town (see p. 55). The ascent now becomes very much steeper (1 in 6) as we climb through vineyards and olive-groves and skirt an ilex-wood on the terraced side of the mountain. The strange row of peaks along the crest is well seen on the right. Soon we pierce the rock of Los Apóstoles in a short tunnel and skirt the lofty supporting wall of the monastery. For the description of the monastery, see p. 57.

B. VIÂ THE FERROCARRILES CATALANES.

$32\frac{1}{2}$ m. (53 km.). Railway from Barcelona (Nordeste) to *Cremallera Montserrat*, 29 m. (47 km.) in $1\frac{1}{2}$ – $1\frac{3}{4}$ hr. (4 times daily; hourly service to San Baudilio). Cog-wheel railway thence to *Montserrat* in c. $\frac{1}{2}$ hr. Fares from Barcelona, 7 p. 45, 6 p. 35 c; return, 14 p., 11 p. 50 c

Leaving Barcelona (Nordeste station, Pl. 53) we traverse the suburbs of Bordeta and Hospitalet and turn N.E. up the Llobregat valley.— $4\frac{1}{2}$ m. *Cornellà* has a 12th cent. church and, in the Palacio de Belloch, the fine private collection of antiquities of the Conde de Belloch (adm. only on Sat. and Sun. by card obtainable from the Soc. Atracción de Forasteros, p. 39).—At ($5\frac{1}{2}$ m.) *San Baudilio de Llobregat*, locally known as *San Boy*, are the principal lunatic asylum of Barcelona and a large parish church called 'La Catedral de Llobregat.' 17 m. (27 km.) **Martorell** (Estación Villa), with another station on the main line to Tarragona (p. 92), is noted for the *Pont del Diable*, an ancient bridge across the Llobregat below the town, restored in 1768 by Carlos III.

The slope of the bridge is so steep as to be impassable to vehicles and at the top of the central arch is a gateway. At the entrance on the left bank is a triumphal arch, erected (according to a modern inscription) by Hannibal in honour of Hamilcar Barca, A.U.C. 535 (B.C. 218).

18 m. (29 km.) *Martorell-Empalme* is the junction for a branch-line to (24 m., 39 km.) *Igualada* (Hot. Universo, L. 4, D. 5, pens. 9 p.; España, L. or D. $4\frac{1}{2}$, pens. 9 p.), an industrial

town (12,512 inhab.) noted for its tanneries, with a venerated figure of Christ in the church of Santa María.

The trains start from Martorell-Central in connection with the trains on the Villafranca line (p. 92).

22½ m. *Olesa* (p. 55).—24½ m. *La Puda*, with a thermal spa.—28½ m. (45 km.) **Monistrol** (*Central*) is the nearest station to the town (p. 55).—At (29 m.) *Cremallera Montserrat* we change on to the cog-wheel railway. Thence to *Montserrat*, see p. 55.

The railway beyond Cremallera Montserrat goes on to (38½ m., 62 km from Barcelona) *Manresa* (p. 63).

C. BY ROAD.

31 m (50 km) Motor-Bus daily at 8 a.m. from the N.E. end of the Plaza de la Universidad, returning from Montserrat at 5.30 p.m. Seats should be reserved at the Office, 52 Rambla de Catalunya, or at the Banco de Valores y Credito, Ronda de la Universidad. Fares 12 p. return; plazas de preferencia (not recommended) 15 p.

Leaving Barcelona via the Avenida Alfonso XIII and Pedralbes, we descend into the Llobregat valley at *San Feliu* (6½ m.; p. 92). Beyond *Molins de Rey* (8½ m.; p. 92), where we cross the river, Montserrat comes into view, and, as we approach *Martorell* (17 m.; p. 55), we have a good view of the Pont del Diable on the right. At (19½ m.) *Esparraguera* we take the road to Igualada, but soon bear to the right (22 m.) towards Manresa. Leaving the village of *Collbató* (22½ m.) on the left we cross the flank of the mountain and descend once more into the Llobregat valley, joining a shorter but very rough road from Esparraguera which has ascended the right bank of the river. Just before reaching the town of *Monistrol* (27½ m.), the steep zigzag begins in earnest. The views are especially fine after crossing the cog-wheel railway. The motor-bus halts to collect passengers at the Hot. Colonia Puig, one of the two hotels (see below) where visitors may stay who do not desire accommodation in the monastery itself. Farther on a road from Igualada comes in on the right, and we finally approach the monastery after a sharp turn to the right below the Ermita de los Apóstoles.

The return may be made by taking the Igualada road (see above) across the main ridge of the mountain, bearing to the left via Bruch de Dalt and Bruch de Baix, and rejoining the outward route a little below Collbató (see above).

The ****MONTSERRAT**, one of the famous mountains of the world, is notable both for its historical importance and for its strange physical appearance. The mountain range itself (4072 ft.), an isolated ridge running from S.E. to N.W., raises its reddish-grey mass of sandstone and conglomerate 3600 ft. above the Llobregat, which flows below its S.E. and E. slopes. The summit of the ridge, serrated like the blade of a mighty saw (whence it derives its name *Mons Serratus*), thrusts up at irregular intervals a series of barren pinnacles formed by

erosion and separated by fissures of varying depth. Farther down, below a bewildering chaos of buttresses, gorges, and hanging boulders, the mountain has been worn into terraces owing to the differing hardness of its rock-strata. "The outline is most fantastic, consisting of cones, pyramids, buttresses, nine-pins, sugar-loaves, which are here jumbled by nature in a sportive mood." The flora of the mountain is varied and beautiful, especially in spring.

Hotels (omnibuses meet trains at Barcelona by arrangement). **COLONIA PUIG**, on the road to Monistrol, 1½ m. from the monastery, R. 7, L. or D. 8, pens. 20 p.; **MARSET**, R. 5, L. 8, D. 7, pens. 16 p., near the foregoing—**ACCOMMODATION IN THE MONASTERY** (for not more than 3 days) may be arranged at the *Despacho de los Aposentos*. Lodging and bedding are free, but candles must be obtained at the shop adjoining the *Despacho*. An

offering equal to the price of an ordinary hotel room should be made every day.

Restaurant just inside the monastery gates, L. or D. 5 p.

Mules and Guides for excursions on the mountains may be hired near the monastery gates. A printed tariff states the charge for each excursion.

The principal **Pilgrimage** to Montserrat takes place on Sept. 8th (Nativity of the Blessed Virgin).

History. The origin of the monastery, according to legend, dates from 880, when the image of the Virgin, which had been brought to Barcelona in A.D. 50 by St. Peter and hidden in a recess of the mountain at the time of the Moorish invasion (717), was rediscovered by some shepherds. Gondemar, Bp. of Vich, attempted to remove the image to Manresa, but on reaching the ledge where the monastery now stands, it refused to proceed farther. A stone cross with an inscription, E. of the monastery, marks the exact spot of this miracle. The chapel erected here was soon reinforced by a nunnery, which was replaced in 976 by a Benedictine convent. Centuries of great riches and prosperity ensued, especially under the favourable auspices of the Spanish popes Benedict XIII (Luna) and Alexander VI (Borgia), the former of whom (1410) raised the abbot to the dignity of a mitre, with independence of episcopal authority. From 1499 it was the seat of an important printing-press, one of the earliest in Spain. Philip II likewise bestowed many favours on Montserrat and completely rebuilt the church. In 1522 St. Ignatius Loyola kept vigil in the church before laying his sword upon the altar and dedicating himself to the Virgin as her knight. During the Peninsular War the abbey was sacked and burnt by the French under Suchet, after having been fortified by the 'Somatenes,' the Catalan guerrilleros. In 1835 the monastery was suppressed and the image removed to Esparraguera, but in 1874 it was reinstated under the authority of the Bishop of Barcelona, and it has lately regained some of its old prosperity thanks to the great number of pilgrims (c. 80,000 yearly).

Immediately on the left of the entrance is the Restaurant (see above), and on either side are the *Aposentos*, or lodging-houses, with room for 2000 pilgrims. Farther on, beside a column in honour of the Immaculate Conception, we enter a courtyard, on the left of which are the fragmentary remains of the old monastery, consisting of one walk of a 15th cent. *Cloister*, a 17th cent. belfry (unfinished), and a Romanesque doorway. Straight ahead is the modern cloister (built under Ferdinand VII), which precedes the façade (1900) of the present **Basilica**, a dignified if commonplace Renaissance building (1560–92), 225 ft. long, 108 ft. high, and 73 ft. wide including the chapels. Behind and above the high altar is seen the *Veneranda Imagen*, a dark-coloured wooden statue of the

Virgin and Child, said to have been carved by St Luke. It is known locally as 'La Moreneta' (morena=dark). It stands in the centre of the *Camarin*, or sanctuary, a sumptuous oval chamber in the modern apse (1880), reached through the *Sacristy*, which contains the treasury of the Virgin, made up mostly of modern gifts, some of them of great value.

Behind the church, to the left, is the *Escolama* (adm. granted to male visitors only by special permission of the abbot), or music-school, where choir-boys are trained in church music by the monks. Mass is sung twice daily in the church, and the *Salve Regina*, or *Virolay*, at sunset.

EXCURSIONS FROM MONTSERRAT.

The majority of the 'ermitas' or hermitages (mostly ruined), which are scattered over the mountain in every direction, are not particularly interesting, and those passed on the excursions mentioned below will suffice to give the visitor an adequate idea of their construction.

To LOS DEGOTALLS AND SANTA CECILIA (circular route; 1½ hr.) A cart road ascending to the left from the main road at the E. end of the monastery leads to the chapel of San Acisclo and Santa Victoria. Hence a path on the left brings us in c. 20 min. to *Los Degotalls* (the drops), a little spring in a rock-cleft, commanding a very fine *View of the plains of Catalonia and Aragon and of the Pyrenean chain of the Canigou as far W. as the Maladetta. Thence a footpath descends to the Igualada road by which we may either return to the monastery or go on (1) to (50 min. more) *Santa Cecilia* (Restaurant), with the small Romanesque church of an ancient monastery, beneath the precipitous N.E. face of the Turó de San Jerónimo (see below).

To *SAN JERÓNIMO (4½ hrs. return). As far as the Ermita de Santa Ana there are three alternative routes. The shortest and most tiring is a footpath (Atajo de las Hermitas, recommended for the descent) which ascends the left bank of the Valle Malo, the course of the Torrente de Santa Maria, leaving the monastery by the cemetery behind the restaurant. The second alternative is the bridle-path (Camino a las Ermitas) which ascends at first S.E. from the monastery-gate to (20 min.) the *Ermita de San Miguel* (view, better from the Mirador, which is reached by a track on the left just before the hermitage). Farther on we leave on the left the path descending to Collbató (p. 56) and curve to the right, soon reaching (45 min.) the upper station of the funicular (see below; small Restaurant) and the hermitage of *San Juan*. The view from San Juan is especially fine towards the S. At San Juan we join the third alternative route from the monastery—the FUNICULAR RAILWAY which ascends every hr. (up 3 p, 1½ p; return 3 p 10 c, 2 p) and saves ½ hr. but musses the fine rock scenery of San Miguel.—In another 5 min. we descend slightly towards the Valle Malo and join the short cut (see above). From the right bank of the Valle Malo which we now ascend we enjoy a splendid comprehensive view of the chain of the Montserrat with the fantastic summits, known as 'peñascos,' of (r. to l.) the Albarda Castellana (pack-saddle), the Flautas (flutes) or Procesoión de los Monjes, the Plana la Vella, the Caball Bernat (Bernard the Horse), and the Roca de San Antonio, crowned by an Ermita. At length (c. 2 hrs.) we reach the *Ermita de San Jerónimo* or *Sant Geroni*, just beyond which is a small restaurant. An easy path climbs thence to the *Turó de San Jerónimo* (4072 ft., belvedere), the highest peak of the Montserrat, which commands a wide *View, similar to that from the Degotalls (see above) but including as well a curious panorama of the Montserrat itself, and a glimpse over the dizzy N.E. precipice. On the return journey we may diverge to the left via the Pla dels Aucells to visit the hermitages immediately above the monastery (San Benito, Trinidad, Santa Cruz, San Dimas, and the so-called Castillo del Diablo, almost overhanging the monastery roofs), or to return by the Atajo (see above), which after crossing to the left bank, descends the torrent bed by a series of steps, some hewn in the rock, some built of brick.

OTHER EXCURSIONS. The *Cueva de San Juan Garin*, near the path to San Miguel 100 ft. above the monastery, is a grotto named after a hermit who, in

penance for offering violence to Richilda, daughter of Count Wilfred (p. 41), lived here like a wild beast for seven years, dying in the odour of sanctity at the end of the 9th century.

The *Cueva de la Virgen* (20 min SW) is approached by the Sendero de la Virgen (guide-posts) which crosses the railway between the station and the tunnel. The path is lined with figures representing the 12 Mysteries of the Rosary, and a chapel marks the site of the grotto where the miraculous image (p. 57) was found.

Energetic walkers may descend to *Collbató* (p. 56; 2 hrs.) viâ San Miguel (p. 58) or (4 hrs.) viâ San Jerónimo (guide advisable). About $\frac{1}{2}$ hr. from Collbató are the *Cuevas de Salitre* (saltpetre caves, guide and lights must be obtained at the inn at Collbató), the visit to which occupies c. 3 hrs.

9. FROM BARCELONA TO RIPOLL, PUIGCERDÀ, AND LATOUR-DE-CAROL (Toulouse, Perpignan)

RAILWAY, 98 $\frac{1}{2}$ m (159 km.), once daily in 5 $\frac{1}{2}$ hrs., through carriage from Barcelona (28 p. 85, 20 p. 60, 13 p. 60 c), to *Ripoll*, 66 m (106 km.), in 3-4 $\frac{1}{2}$ hrs. (17 p. 80, 12 p. 30, 8 p. 10 c), to *Puigcerdà*, 96 $\frac{1}{2}$ m. (155 km.) in 5 $\frac{1}{2}$ hrs (28 p., 20 p. 10, 13 p. 20 c, extra express on Sat.). Through connection from Toulouse, see p. xiii.

Since the opening of the Puymorens tunnel in 1929, this line has become an important Transpyrenean route, with through connections from Barcelona to Toulouse (comp p. xiii). From Latour-de-Carol, the French frontier station, trains run in connection to Bourg-Madame, Font-Romeu, and Perpignan (see the *Blue Guide to Southern France*).

ROAD to Bourg-Madame, 108 $\frac{1}{2}$ m (175 km), passing through some of the finest scenery in the E. Pyrenees. Beyond Ribas the surface is rough, and the Coll de Tosas may be closed by snow in Dec.-March.—We quit Barcelona by the Calle San Andrés (Pl. 56).—20 $\frac{1}{2}$ m (33 km) *Granollers* (p. 36)—44 $\frac{1}{2}$ m. (72 km.) *Vich* (see below)—69 m (111 km) *Ripoll* (p. 60), whence we ascend the mountain valley of the Freser.—Beyond (71 $\frac{1}{2}$ m.) *Campdevànol* we traverse the narrow gorge of *Las Cobas de Ribas*.—77 $\frac{1}{2}$ m (125 km.) *Ribas* (p. 61)—94 $\frac{1}{2}$ m. (152 km) *Coll de Tosas* (5900 ft.)—108 m. (174 km) *Puigcerdà* (p. 61), whence we cross the international bridge to (108 $\frac{1}{2}$ m, 175 km.) *Bourg-Madame* in France.

On leaving *Barcelona* (Norte; Pl. 16) our railway runs roughly parallel with the main line to France as far as (18 m) *Granollers* (p. 36), where it turns N. up the Congost valley.—20 m. *Las Franquesas* is connected by a loop line with *Granollers* (Francia station).—From the spa of (23 $\frac{1}{2}$ m) *La Garriga* (Hot. Blancafort, L. or D. 8, pens. 19 p) an omnibus runs in summer to (9 m. S.W.) *San Miguel del Fay* (p. 36)—33 m. *Centellas* is an old town with an unfinished 18th cent. castle of the Duke of Solferino (Count of Centellas).—Near (36 $\frac{1}{2}$ m.) *Balenyú* we cross the watershed and descend into the Ter valley.—43 $\frac{1}{2}$ m. (70 km) *Vich* (1575 ft.; *Hot. Colón*, R. 6, L. 7, D. 8, pens. 12 p.; *Ristol*, R. 2 $\frac{1}{2}$, L. or D. 5, pens. 10 p.), the ancient capital of the Ausetani and the seat of a bishop (13,361 inhab.), was the scene of a French victory in 1810. An avenue leads straight from the station to the arcaded marketplace, whence the Calle de la Riera (r.) descends towards the *Cathedral* (l.) rebuilt in 1803, but preserving an 11th cent. tower and a Gothic altar of white stone. On the S. side is a *Cloister* notable for its large windows with elaborate 14th cent.

tracery, and for a monument to Jaime Balmes (1810–48), the philosopher. The **Museo Episcopal* (open daily in July–Sept, other months Sun. and Thurs. only; adm. 1 p, free on Sun. and Thurs.) on the 2nd floor of the bishop's palace S. of the cathedral, contains some good paintings on wood of the primitive Catalan school; a curious wooden Calvary with life-sized figures of Christ and the two thieves; a 14th cent. retable of 20 compartments in painted stone illustrating the Passion; and fine embroidery, including two 14th cent. English dalmatics (now joined together). The cella of a *Roman Temple* was discovered during the demolition of the Moncada palace and has been restored to house a lapidary collection.—Beyond Vich we ascend the valley of the Ter, with the ruined castle of *Gurb* on our left—48½ m. *Manlleu*; 53½ m. *Torelló*; 58½ m. *San Quirico*, three small industrial towns with cotton mills

66 m. (106 km.) **Ripoll** (2230 ft.; *Hot. Continental*, R. 5, L. 7, D. 7, pens. 12–15 p.; *Monasterio*, R. 5, L. 6, D. 5, pens. 12–15 p), a small town (6328 inhab.) attractively situated in the angle between the Ter and the Freser, is noted for its Benedictine *MONASTERY, founded c. 1000 by Abbot Oliva, great-grandson of Count Wilfred (p. 41), on the site of his great ancestor's tomb. It was ravaged by fire in 1835, and has since been almost completely rebuilt. The well-restored church, with its square tower, is preceded by a narthex, within which is the splendid **IV. Doorway*, a remarkable example of rich Romanesque carving with grotesque monsters and bands of sculpture illustrating the Scriptures. The *Interior* is plain with double aisles and massive square piers dating from the foundation; the short apsidal chancel and the apses on the E. side of the transepts are a little later. The tombs include those of Counts Borrell II (d. 992) and Ramón Berenguer III (d. 1113).

On the S. side is a charming Romanesque **Cloister* of two stories, the lower gallery with storied capitals, the upper with foliated capitals and carved abaci. The 14th cent. church of *San Pedro*, N. of the cathedral, is a cavernous edifice with nave and aisles of nearly equal height.

From Ripoll a railway goes on to (6½ m.) **San Juan de las Abadesas** (2580 ft.; *Hot. del Ter*, L. 6, D. 6, pens. 12 p.), on the Ter, the centre of a small coalfield, with the remarkable collegiate church of *San Juan*, founded in 877 by Count Wilfred, whose daughter was the first of the abbesses (abadesas). In its treasury is a curious crucifix (? 11th cent.), known as 'las Brujas' (witches) on account of the strange figures it presents. The church of *San Pol* has a Romanesque W. door and apse. Roads run hence to *Olot* (see p. 36) and up the Ter valley to (9 m.) **Camprodon** (2950 ft.; *Hot. Rigat*, R. 7, L. or D. 8, pens. 20 p.; *Guell*, R. 4, L. or D. 6, pens. 14 p), a summer resort with an old church, the birthplace of Isaac Albéniz (1861–1909), chief of the Catalan school of composers. Hence we may cross the frontier via *Molló* and the *Col d'Arres* (4290 ft.) to (4 hrs) *Prats-de-Mollo* (8150 ft.), or via *Molló* and the *Col Pregón* (5365 ft.) to (1½ hrs.) *La Preste* (see the *Blue Guide to Southern France*).

At Ripoll begins the 'Transpirenaico' railway, which ascends alongside the Fresser amid fine mountain scenery, the views of which are interrupted by many short tunnels. 69 m. *Campdevàdol*, with iron mines.—On the right beyond (72½ m.) *Aguas de Ribas* is a charming waterfall.—74½ m. **Ribas de Fresser** (2980 ft.; *Balneario Hot. Montagut*, R. 10, L. or D. 7, pens. 17–23 p.; *Hot. Prats*, R. 4, L. or D. 6½, pens. 15 p.; *Cataluña*, L. or D. 6, pens. 10 p.), which is being developed as a winter sports resort, is an excellent centre for exploring the Eastern Pyrenees.

About 3 hrs. due N. is the sanctuary of *Nuestra Señora de Nuia* (6513 ft.; Inn), whence we may go on E. to (4 hrs. more) the *Ull de Ter* refuge (7625 ft.), 8 hrs. from Vernet-les-Bains via the Col de Mantet (see the *Blue Guide to Southern France*).

Beyond (84½ m.) *San Cristóbal de Tosas* (4620 ft.) the railway penetrates the Sierra del Cadi in a tunnel 1½ m. long and emerges in the valley of a tributary of the Segre—88½ m. *La Molina* (4660 ft.) is the highest station.—92 m. *Urgel-Alp* is connected by motor-bus with Bellver and Seo de Urgel (see below).—96½ m. (155 km.) **Puigcerdá** (3900 ft.; Spanish custom-house; *Hot. Tixaire*, R. 10, L. or D. 8, pens. 15–25 p.; *Europa*, R. 5, L. or D. 8, pens. 17½ p.; *Rita*, L. or D. 6, pens. 12 p.; *Internacional*, at the station, R. 7, L. or D. 6 p.), was founded in 1177 by Alfonso II as capital of the *Cerdania*, or *Cerdagne*, a district divided between France and Spain by the Treaty of the Pyrenees (1659). The little town (2508 inhab.), standing on a hill in the centre of a mountain-girt plain, is frequented as a summer resort. *Cabrinety* (1822–73), whose statue adorns the Plaza Mayor, defended the town against the Carlists in 1873. The church has a good interior doorway and the usual Catalan profusion of retablos.

From Puigcerdá the railway crosses the frontier to (98½ m., 159 km.) *Latour-de-Carol*, the French customs station, where passengers for Bourg-Madame and Perpignan change trains. The main line goes on N. through the Puymorens Tunnel to Ax and Toulouse (see p. xiii and the *Blue Guide to Southern France*).

Puigcerdá is connected by a road (omnibus 2 p.) across the Raour bridge (frontier) with (10 min.) *Bourg-Madame*, in France, whence a railway descends to Perpignan and motor omnibuses ply to L'Hospitalet and Ax-les-Thermes (see the *Blue Guide to Southern France*).—A 'neutral road' (chemin neutre) connects Puigcerdá with (4 m. N.E.) *Llivia* (877 inhab.), the ancient *Iulia Livia*, and capital of the Cerdagne until 1177. Thanks to a quibble in the Treaty of the Pyrenees by which the villages but not the towns of the Upper Cerdagne were ceded to France, Llivia, a favourite haunt of smugglers, occupies a Spanish enclave within France. The balconied streets are entirely Spanish in style, and the fortified church contains richly gilt retablos.

FROM PUIGCERDÀ TO SEO DE URGEL AND ANDORRA, 49 m. (79 km.), motor-bus to La Seo in 2½ hrs. (8½ p., 7½ p., 6 p.), and thence to Andorra-la-Viella in 1 hr. (4½ p., 3½ p., 3 p.). The road descends the Segre valley which becomes more attractive every mile.—10 m. *Bellver*, a summer resort, has a ruined castle and an old church.—15½ m. *Le Martinet*.—33 m. (53 km.) **Seo de Urgel**, or *La Seo* (2800 ft.; *Hot. Mundial*, R. 5, L. or D. 8, pens. 10–18 p.; *Andrau*, L. or D. 6,

pens 13½ p.), with 3178 inhab., is called after its episcopal see founded in 820. The *CATHEDRAL, dedicated to St. Odo, is a late Romanesque building and has a fine cloister, one side of which has been destroyed. The W. and S. doors and the apse are notable.—For the roads hence to Lérida and Manresa, see pp. 60, 63. Other motor-buses run *viâ* Bellver to *Urgel-Alp* station (8½ p.), to *Calaf* (p. 64), etc.

The road to Andorra ascends the valley of the Valira and in 6½ m. reaches the frontier—45½ m. *San Julián de Lora* (3115 ft.) is the busiest village in Andorra, but the capital of the little republic is (49 m., 79 km.) **Andorra-la-Viella** (3475 ft.; Inns of **Joan Torra* and *Arayol*), a gloomy village of narrow streets. In the central square is the Romanesque church with altars gilded in the Catalan style, and at the S. end of the village stands the *Casa de la Vall* (16th cent.), the seat of the administrative council. On the 1st floor are the Council Chamber, or *Capilla* de San Ermengol, with the archives enclosed in a chest with six locks, one for each parish, the kitchen and the refectory, and a schoolroom adorned with 16th cent. frescoes.

Andorra, officially the NEUTRAL VALLEYS OF ANDORRA (175 sq m., 5500 inhab.), the last survivor of the independent states of the Pyrenean valleys, is under the joint suzerainty of the French Republic and the bishop of Urgel. The administration is in the hands of an elective Council of Twenty-four, who appoint a Syndic-General from among their number. The head of each family, or 'cap de casa,' is liable for military service in case of necessity. Smuggling is the principal source of revenue, but a little tobacco is produced, and the growing of timber and cattle is of some importance. The postal arrangements, formerly managed by Spain, were taken over by the Republic in 1920 and the first special issue of postage stamps appeared in Dec. of that year.

HISTORY. Legend declares that Louis le Débonnaire, c. 805, in gratitude for the assistance lent him by Marc Almugaver and his Andorrans at the siege of Urgel, accorded the mountaineers a charter of independence, later ceding part of his sovereign right to the bishop of Urgel. The reality is that a long-standing dispute between the counts of Foix and the bishops of Urgel as to which had the prior right to the suzerainty of the Andorran valleys was arranged in 1278 by arbitration or 'paréage' to the effect that the inhabitants should be independent under a joint suzerainty. This arrangement holds good to the present day, the crown and later the republican government of France being the heirs of the counts of Foix.

FROM ANDORRA-LA-UIELLA TO L'HOSPITALET, 4½ hrs. by bridle-path to Soldeu (road in construction), thence by road, 17½ m. (28 km.)—¾ hr. *Las Escaldas* (3620 ft., Inns of **J. Serra*, called *Parrilla*, *Fr. Pla*, and *Ant. Font*, called *Montagne*) is a village with sulphur springs at the junction of the Valira del Oriente, the Valira del Norte, and the Riu Madriu—We ascend the Valira del Oriente *viâ* (1½ hr.) *La Mosquera* (4250 ft.), opposite the Romanesque belfry of *Encamp* (Mas Oros inn), and (3 hrs.) *Canillo* (Lo Rector inn) to (4½ hrs.) *Soldeu* (6100 ft., *Hot. *Riambau*), where the road begins. We go on up the valley to (7½ m.) the *Port de Fray Miquel, d'En-Valira*, or *d'Embalse* (8025 ft.), whence we descend in zigzags towards the Ariège, crossing the frontier into France at (9 m.) *Pas de la Casa*.—17½ m. *L'Hospitalet*, with a station on the international railway from Puigcerdá to Ax, see the *Blue Guide to Southern France*.

10. FROM BARCELONA TO ZARAGOZA

A. *Viâ Lérida*

RAILWAY, 227½ m. (366 km.), express de luxe on Mon, Wed, & Fri. in 9½ hrs.; correo twice daily in 11½ or 13½ hrs. (52 p. 60, 39 p. 50, 38 p. 95 c.); to *Lérida*, 113½ m. (183 km.) in 4½-7 hrs. (26 p. 30, 19 p. 75, 14 p. 45 c.). Manresa is reached also by the Ferrocarriles Catalanes from the Plaza de España station.

ROAD, 190 m. (306 km.), leaving Barcelona by the Carr. de Madrid (Pl. 53-19), 17½ m. (28 km.) *Mariorell* (p. 55).—27 m. (43 km.) *Collbató* (p. 56).—42 m. (68 km.) *Igualada* (p. 55).—55 m. (105 km.) *Cervera* (p. 64).—72 m. (116 km.) *Tárrega* (p. 64).—79 m. (127 km.) *Bellpuig* (p. 64).—92 m. (148 km.) *Bell-lloch* (p. 64).—100 m. (162 km.) *Lérida* (p. 64).—118 m. (191 km.) *Fragu*.

—147 m. (237 km) *Bujaraloz*.—173 m. (275 km) *Osera*.—190 m. (306 km.) *Zaragoza*, entered by the Puente de Piedra (Pl. 14).

From Barcelona (Norte) to (31½ m., 51 km.) *Monistrol*, see p. 55.—We cross the Llobregat beyond (35½ m.) *San Vicente de Castellet*, and ascend the tributary Cardoner.

40½ m. (65 km) **MANRESA** (27,305 inhab.; *Hot. Santo Domingo*, R. 6, L. or D. 5, pens. 15 p., *Mundial*, R. 5, L. or D. 7, pens. 15 p.; *Florida*, R. 5, L. or D. 5, pens. 12 p.), the ancient *Munoris*, is a most picturesque city, situated in an amphitheatre on the left bank of the Cardoner, which is here crossed by an old bridge and two modern ones. The collegiate church of **Santa María de la Seo*, built of yellow stone, crowns a rocky bluff above the bridge. A fragment of the original building of 1020 survives on the N. side, but most of the church dates from the reconstruction begun in 1328 and not completed until the mid-15th century. The W. façade is modern. The interior, though the main vault is excelled in width by that of Gerona, shows the greatest breadth across nave and aisles of any church with aisles and clerestory; it contains remarkable stained glass. The exterior of the Coro is divided by niches and coarsely painted with figures of bishops and saints. The Moors' heads under the organ repeat the Barcelona type (p. 45). In the Sacristy is a beautiful embroidered **Altar Frontal*, by Geri di Lapo of Florence, illustrating the Crucifixion and 18 other Biblical subjects. In the cloister is the tomb of Canon Molet, with the effigy of a dying monk.—To the S.E. of this church we descend some steps, then cross the Torrente San Ignacio and reascend a little to the *Cueva de San Ignacio*, immediately below the 17th cent. church of *San Ignacio*. In this cave St. Ignatius Loyola is said to have done penance and to have written his 'Spiritual Exercises,' inspired by the vision of the Virgin smiling upon him from the convent of Montserrat, whose jagged mountain rises in the distance.

FROM MANRESA TO GUARDIOLA, 44 m. (71 km.), in c. 3½ hrs. (7 p. 80, 5 p. 5 c., no 1st class), light railway, once daily from the Norte station, 3-4 times from the Estación de Berga on the river S.W. of the town. The line ascends the Llobregat valley, passing (12 m.) *Sallent*, with an important cattle market, and (23½ m.) *Puigreig*, with cotton mills.—From (31 m.) *Olvan* motors run to (2½ m. W.) *Berga*, a coalmining town, famous as being the last Carlist stronghold to surrender in 1840.—From (44 m.) *Guardiola-Bagd*, the terminus, the light railway of an asphalt and cement company, carrying passengers, runs to (4½ m.) *La Pobla de Lillet* (whence a road goes on to Ripoll, 8 m. E., p. 60), and to (7½ m.) *Castellar d'en Huch*, at the S. foot of the Sierra del Cadí (8324 ft.).

FROM MANRESA TO SEO DE URGEL, 81 m. (130 km.), railway as far as *Suria*, motor-bus from Manresa to *Solsona* in 3 hrs., and thence to *Basella* in 1 hr. We ascend the left bank of the Cardoner.—10 m. *Suria* is the present terminus of the railway.—20 m. *Cardona* (*Hot. Bellavista*), rising proudly on its hill crowned by the towers of the ancient castle and citadel (1475 ft.), is famous for the **Salina*, or mountain of salt, ½ m. below the town, between the river and the castle hill. Permission to visit the workings must be obtained from the director. This extraordinary surface deposit of salt, famous already in the days of Strabo (in, 219; ἅλεις ὀρυκτοί), bristles with white pinnacles and is hollowed out by

springs into many caverns, which may be visited under the guidance of a miner (gratuity). The little objects carved in rock-salt are apt to melt if transferred to a climate damper than that of Spain.—The 12th cent. chapel of the *Castle* contains tombs of the Dukes of Cardona, the first Constables of Aragon.—The road crosses the Cardoner and leads N.W.—32 m. *Solsona* (Hot. Boix, L. or D. 5, pens. 11 p.; Villanueva, L. or D. 5, pens. 9 p.), the Roman *Setelix*, made a bishopric by Philip II in 1593, has a single-naved Gothic cathedral. We cross the Salada and descend into the Segre valley N. of (43 m.) *Basella*. Thence to (81 m.) *Seo de Urgel*, see p. 66.

From Manresa to *Barcelona* viâ *Martorell*, see p. 56. Motor-buses run from Manresa to *Vich* (7 p.) and to *Berga* (5 p.).

Leaving Manresa we ascend, with the Montserrat in view on the left. Cork trees, stone pines, olives, and evergreen oaks clothe the sides of the ravines and the rock-strewn plain—48 m. *Rajadell*, with a ruined castle (r) After traversing several tunnels we emerge in the bleak landscape of the Segarra.—62 m. *Calaf* has ancient ramparts and a ruined Arab castle.

FROM CALAF TO SEO DE URCEL, 68½ m. (110 km.), motor-bus in 7 hrs. (18 p. 35, 15 p. 70, 14 p. 5 c.). The road descends the Llobregós and reaches the Segre valley at (20½ m.) *Pons*, where it joins the road from Lérida. Thence to *Seo de Urgel*, see p. 66.

We enter the province of Lérida and, beyond (69½ m.) *San Guim*, note on the right the ruined castle of Santa Fè and, farther on, the walled village of *Montfalcó Murallat*, 15 houses enclosed by a huge wall with only one gateway.—78½ m. **Cervera** (*Fonda Barcelonesa*, L. 4½, D. 5, pens. 13 p.; *Europa, Jardín*, L. 5 p.) has the huge decaying buildings of the University created by Philip V in 1717 on the suppression of those of Lérida and Barcelona, and removed to Barcelona in 1841. The Dominican church, where Ferdinand and Isabella were married in 1469, has a fine cloister.—At (87 m.) *Tàrraga* (Hot. España, R. 4½, L. or D. 5, pens. 11½ p) we reach the monotonous Llano de Urgel, watered by the Cervera. Motor-bus to Barcelona and to the Val d'Aran, see p. 40.—94 m. *Bellpuig*, overlooked by the ruined solar of the Anglesola family, is notable for the *Tomb of Ramón de Cardona, Viceroy of Sicily (d. 1522), by Giovanni da Nola (1525), in its church. This magnificent tomb, with an armed effigy of the deceased and elaborate sculptures, stood until 1824 in the church of the Franciscan convent, 10 min. S.W., which was founded by Ramón. The three-storied *Cloister, Gothic below, Renaissance above, contains a beautiful newel staircase and a charming fountain. Outside the Puerta de Lérida is a graceful carved cross.—From (99½ m.) *Mollerusa* (Hot. Oriente, L. or D. 3½, pens. 8½ p.) a light railway runs to (16 m.) *Balaguer* (p. 87) with a short branch (from Empalme) to (10 m.) *Menarguens*.—From (105½ m.) *Bell-lloch* (i.e. bellus locus) we obtain our first view of Lérida, and soon afterwards we cross the Segre.

113½ m. (183 km.) **LÉRIDA** (*Fonda; Hot. Palace*, Pl. a; 11 Plaza Pavería, R. 6, L. or D. 8, pens. 20 p.; *España*, Pl.

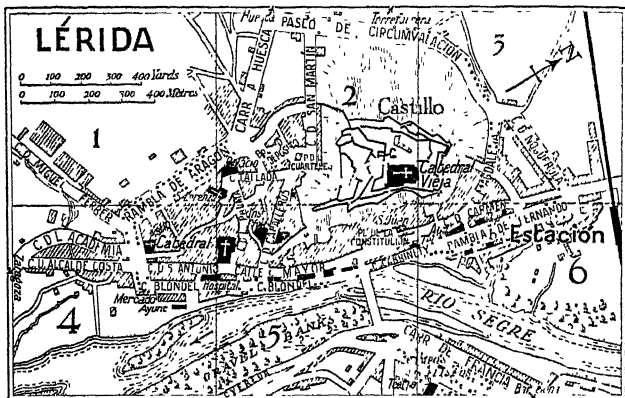
b, 16 Rambla de Fernando, R. 4, L. or D. 6, pens. 13 p.; *Suizo*, Pl. c, 53 Calle Mayor, R. 5, L. or D. 6, pens. 12 p.—*Post Office*, 14 Rambla de Fernando), the second city of Catalonia, with 38,165 inhab., is a busy but not very interesting town. It consists mainly of two long streets running parallel with the Rio Segre, intersected by steep lanes descending from the fortress-hill 300 ft. above. It is the capital of its province and the see of a bishop.

History. The ancient *Ilerda*, one of the keys of Catalonia, has from time immemorial been the theatre of sieges and war. It was held for Pompey by Afranius and Petreus until they were outgeneralled by Cæsar, and soon after it became a municipium and the seat of a university; its inconvenience was such, however, that the recusant youth of Rome used to be threatened with rustication thither (Hor. Ep. I, xx 13). The vicissitudes of the Moorish occupation ended with the victory of Ramón Berenguer V in 1149 and the university was re-established in 1300. St. Vincent Ferrer, the inquisitor, and the profligate Pope Calixtus III (Alfonso Borgia) were among its pupils. In 1640 Lérida declared for Louis XIII and it was taken by Philip IV in person, after an unsuccessful siege by Gen. Leganés. The Grand Condé was unable to recapture it in 1644, but Berwick and Orléans took and sacked the town in the War of Succession (1707). Philip V, the claimant whom they supported, was routed at Almenar (12 m. N.) by Stanhope in 1710, barely escaping with his life, and in revenge he transferred the university to Cervera. In the Peninsular War the citadel was induced to surrender by Suchet (1810), who drove the defenceless townsfolk on to the glacis, where they were exposed to the fire of both sides until the Spanish governor capitulated. Lérida was the birthplace of Enrique Granados (1868-1916), the composer, who perished in the S.S. 'Sussex' when it was torpedoed by the Germans in the English Channel.

The activity of Lérida is concentrated mainly in the Rambla de Fernando and its continuation the riverside Calle de Blondel, and in the parallel Calle Mayor, the principal section of which is closed to wheeled traffic. In the centre of the town the Segre is crossed by a bridge on Roman foundations, which leads to the public garden of *Los Campos Eliseos* and the theatre (Pl. 6). From the bridge an old gateway leads to the Calle Mayor, which ends, on the right, in the Plaza de la Constitución. On the left it leads to the *Catedral Nueva* (Pl. 5; 1761-81), a plain Corinthian building with good contemporary stalls in the coro and some rich vestments in the sacristy. The 16th cent. gate of the *Hospital*, opposite, preserves an old figure of the Virgin. The Calle de la Palma ascends beside the cathedral to the church of *San Lorenzo* (Pl. 1-2), the oldest church in use in Lérida (1270-1300, with a 15th cent. tower), said to occupy the site of a Roman temple converted into a mosque by the Moors. At the W. end is a baroque extension. On the S. side are two old retablos, a stone one of the 14th cent. with a good Virgin, and a painted one of the 15th cent., and in the S.E. corner is a tomb of the Urgel family. The retablo of the high altar is of the 14th century. From this church the Calle Tallada mounts to the Plaza de los Cuarteles, above which rises the castle. The *Catedral Antigua*, or old cathedral, within the castle, has been used as barracks since 1707, and permission to visit it must be

obtained from the Gobierno Militar, No. 45 Calle Mayor. Begun in 1203 by Pedro II, it was consecrated in 1278, and it remains for the most part a fine example of the transitional style from Romanesque to Gothic. The cloister, however, was still under construction in 1323, and the octagonal tower was not finished until c. 1410. The roofs are of stone. The S. doorway, called *Porta dels Fillols* like that of St. Sernin at Toulouse, is the finest of the three portals. The interior is disfigured by modern partitions, but the curious capitals repay examination, and the details of the carving in the cloister are interesting.

We may descend to the Calle Mayor by the Calle de los Caballeros, No. 17 in which is the *Instituto Provincial* containing some interesting fragments from the old cathedral.



FROM LÉRIDA TO SEO DE URGEL, 84 m. (135 km.), motor-bus in 5 hrs. (20 p., 18 p., 17 p.) We follow the Arán road (Rte. 12E) as far as (17½ m.) *Balaguer*, bearing there to the right instead of crossing the river. Our road runs N.E., crossing the Sio.—28 m. *Cubells* has a fine Romanesque church door.—At (34 m.) *Ariesa de Segre* (Fonda Nueva, L. or D. 4 p.), between the Segre and the Canal de Urgel, we cross the road from Barcelona to the Valle de Arán (p. 86).—From (40½ m.) *Pons*, where we rejoin the Segre, we follow its valley all the way to La Seo. The road from Calaf (p. 64) here comes in on the right. Beyond (52 m.) *Basella* we are joined by the Manresa road (p. 63).—57 m. *Oliana* has a church door with two monolithic Doric columns. The valley becomes wilder and, beyond (71½ m.) *Organvã*, shrinks to a desolate *Gorge, with cliffs nearly 2000 ft. high on the left.—84 m. *Seo de Urgel*, see p. 61.

From Lérída to Tarragona, see p. 99; to the Valle de Arán, see Rte. 12E.

Quitting Lérída we have a fine view of the cathedral on the left, as we cross the uninteresting plain of La Noguera. Beyond (128½ m.) *Almacellas* we enter the old kingdom of *Aragon* (p. 31).—From (141½ m.) *Binéfar* a motor service

Monzón-Río Cinca (Fonda Alcover, L. or D. 4 p.), at the junction of the Sosa and the Cinca, is a dismantled fortress (4077 inhab.) with a Gothic church and an imposing castle of the Templars crowning a tawny cliff.—151½ m. *Selgua* is important only as the junction for (12½ m. N.) **Barbastro** (*Hot. Villa Irene*, R. 7, L. or D. 6, pens. 13 p.; *San Román*, R. 5, L. or D. 5, pens. 15 p.; *Internacional*, R. 4, L. or D. 4, pens. 10 p.), an ancient city (8191 inhab.) destroyed by Pompey but rebuilt and renamed *Brutina* by Decius Brutus. The *Cathedral* has a good W. front and a six-sided tower and contains paintings by Ant. Galcerán (1588). Lupercio de Argensola (1563–1613), poet and statesman, was born at Barbastro.

From Barbastro to Bielsa, Denasque, etc., see Rte. 12b.

At (171½ m.) *Sarriñena* (*Hot. Añoro*, Comercio, L. 4, D. 5 p.) we cross the Alcanadre. About 5 m. S.W. on a hill rises an abandoned Cartuja, with a vast church and conventual buildings dating from 1732.

The interesting convent of **Sigena** (9 m. S.E.) was founded in 1188 by Alfonso II of Aragon and Sancha of Castile. Within a picturesque group of buildings of varying dates stands the church, which has a fine Romanesque doorway. Opening off the S. transept is a Mudejar chapel dating from 1354, and off the N. transept is the chapel of San Pedro, containing the tombs of Pedro II, Rodrigo de Lizana, and other knights who fell at Muret (1213), near Toulouse, in battle against Simon de Montfort. In other parts of the church are the sepulchres of noble ladies who have been prioresses of the convent. The treasury is interesting. The neighbouring village of *Villanueva de Sigena* is served by a motor-bus from Huesca (p. 7b).

At (195 m.) *Tardienta* the line to Huesca (p. 78) diverges on the right.—Beyond (200½ m.) *Almudévar* we cross the high road from Huesca.—211 m. *Zuera*, the junction for the railway to Jaca and Canfranc (p. 80), is a curious village with many caverns used as dwellings. We cross the Gállego, to follow its right bank through the dreary Llanos de Violada. 220 m. *Villanueva de Gállego*—227½ m. (366 km.) **Zaragoza** (*Arrabal*), see Rte. 11.

B. Viá Reus

RAILWAY, 213½ m. (344 km.), express 4 times daily in c. 7 hrs., correo daily in 1½ hrs. (51 p. 60, 38 p. 90, 24 p. 55 c.); to *Reus*, 66 m. (106 km.), express in 2 hrs., correo three times (once viá Villafranca, p. 92) in 3½–3¾ hrs. (17 p. 40, 13 p. 20, 8 p. 60 c.). The expresses go on to Madrid viá Guadalajara (Rte. 24); all include restaurant cars and the night expresses (1st cl. only) have sleeping cars.

ROAD, 211 m. (340 km.). To (80½ m., 97 km.) *Tarragona*, see Rte. 13. We leave Tarragona by the bridge over the Francolí.—68½ m. (110 km.) **Reus** (p. 68).—89½ m. (144 km.) *Falset* (p. 69).—98½ m. (159 km.) *Móra la Nueva* (p. 69).—113½ m. (183 km.) *Gandesa* (Fonda Mañá, Serres, L. or D. 5 p.).—147 m. (237 km.) *Caspe* (p. 69).—174½ m. (281 km.) *Aldila*.—199½ m. (321 km.) *El Burgo de Ebro* (p. 69).—311 m. (340 km.) **Zaragoza** (p. 70), entered by the Av. de Miguel Servet (Pl. 47).

Barcelona, see Rte. 7. All trains start at the Francia station and call at *Paseo de Gracia*.—Beyond (5 m.) *Sans* (p. 92), the route to San Vicente viá Martorell and Villafranca

(p. 92) diverges on the right. On the left is the Montjuich, on the right the hill and ruined tower of San Pedro Mártir.—We cross the Llobregat to reach the suburb of (9½ m.) *Prat de Llobregat*, with the aerodrome and wireless station of Barcelona.—14½ m. *Gavá y Viladecans*, with a ruined castle on the right.—From (6½ m.) *Castelldefels* the railway descends to the coast, which it skirts 'en corniche,' traversing a succession of tunnels and viaducts.—26 m. (42 km.) *Sitges* (*Hot. Subur*, R. 5, L. 10, D. 10, pens. 18 p.; *Sitges*, R. 5, L. or D. 10, pens. 15 p.; *Park-Hotel Terramar*, L. 10, D. 12, pens. 20 p.), a frequented seaside resort (3776 inhab.) with excellent bathing, is famous for its Malvoisie wine and claims to possess the most beautiful women in Catalonia. The *Villa Cau-Ferrat* (i.e. 'iron nest') contains an interesting collection of local ironwork (adm. on application to Sr. D. Santiago Rusiñol, the proprietor, a distinguished Catalan artist).—31 m. (50 km.) *Villanueva y Geltrú* (*Fonda de la Est.*, *Hot. Ideal*, R. 4, L. 7½, D. 7, pens. 15 p.), an industrial town (13,720 inhab.) is noteworthy for the *Museo Balaguer*, a good collection of antiquities and ethnographical subjects, named after its founder. To the N. is the old castle of La Geltrú (restored).—41½ m. (67 km.) *San Vicente de Calders* (*Fonda de la Est.*) is important as the junction of the two alternative lines from Barcelona, and of the lines to Zaragoza and to Tarragona.—46½ m. *Roda de Bará* (*Fonda de la Est.*).

FROM RODA TO PICAMOIXONS, 22½ m. (36 km.), through trains from Barcelona via Villanueva or Villafranca.—18½ m. (30 km.) *Valls* (*Fonda de la Est.*; *Hot. Paris*, R. 5, L. or D. 7½, pens. 12½–15 p.) is a flourishing town (10,698 inhab.), preserving a wide-naved church of the Gerona type (1570), a ruined castle, and one or two picturesque old streets. On the Igualada road, 10 m. N.E., is *Santas Creus* (*Hot. Assumpcia*, *Fonda Junque*, L. or D. 9, pens. 8–15 p.; motor-bus from Valls in connection with the trains), with a famous Cistercian ABBEY founded in 1157 by Ramón Berenguer IV and badly damaged in the rising of 1835, though still surrounded by its ancient walls. The church contains in its transepts the tombs of the kings of Aragon, Pedro III (el Grande; d. 1285) and Jaime II (d. 1327), with his wife Blanche of Anjou. At the feet of Don Pedro is the tomb of Roger of Lauria (d. 1304), the famous admiral, who destroyed Charles of Anjou's fleet in 1284 and that of Frederick of Sicily (brother of Don Pedro) in 1299. In the coro are the tombs of Ramón and Guillermo de Moncada who fell at the taking of Majorca (1229). The charming *Clonster* (1303–41) likewise contains remarkable tombs; on its S. side is a six-sided fountain-pavilion. The *Chapter House* and other conventual buildings are interesting, and there are some remains of the *Palace* of Pedro III and Jaime II. The *Palace of the Abbots* now houses the Casa Consistorial.—From Valls and Santas Creus to Tarragona, see p. 99.—22½ m. *Picamoixons*. The station adjoins that of La Plana-Picamoixons on the Tarragona-Lérida railway (p. 98).

The railway continues to traverse tunnels and viaducts, gradually ascending to the W. We cross the Gayá.—52 m. *Catllar* has an attractive church (r.), beyond which we cross the Francolí. As we approach Reus the cathedral of Tarragona can be seen in the distance (l.).—66 m. (106 km.) *Reus* (*Estación M.Z.A.*; *Hot. Londres*, R. 10, L. or D. 7½, pens. 15 p.; *Paris & Continental*, R. 6, L. or D. 7½, pens. 15 p.;

Nacional, R., L, or D. 4, pens. 10 p.), a wool-weaving town (30,266 inhab.), is important also as the principal market for the rich sherry-like wines of the Priorato (see below) which are here converted into a counterfeit of French wines.

Most of the commerce of Reus dates from 1750 when an English settlement was established here. The inhabitants distinguished themselves in 1835 by cold-blooded murders in the anti-monastic rising, and since then the town has many times been a centre of industrial disturbances.

The *Casa de la Ciudad* and several old mansions are worthy of note, and the church of *San Pedro*, which commands a fine view from its 16th cent. tower, contains the grave of Mariano Fortuny (1838-74), the painter. Gen Prim (1814-70), another distinguished native, is commemorated by a statue.

A branch line connects Reus with (5½ m.) *Salou* (see p. 99), the favourite local seaside resort, whence Jaime I set forth to conquer Majorca (1229).

From Reus to *Léruda* and to *Tarragona*, see p. 98.

83½ m. *Marsá-Falset*. Falset, with a prison that was formerly a palace of the dukes of Medinaceli, is noted for its lead-mines, and is the centre of the wine-growing district of the Priorato.—At (95½ m.) *Mora la Nueva* (Fonda de la Est.) we cross the Ebro, and thenceforth we ascend its right bank. Opposite rises the Sierra de la Llena.—108 m. *Flux* has an old Moorish castle.—At (120 m.) *Fayón* we quit the Ebro for a time and enter Aragon.—At (148 m., 232 km.) **Caspe** (*Hot. Latorre*, R. 3, L. 5, D. 5 p.; *Oriental*, R. 4, L. 6, D. 5 p.), at the junction of the Guadalope with the Ebro, is an ancient little town (9202 inhab.), on the Roman road from Tarragona to Saragossa. The *Church*, a fine Romanesque and Gothic building of the 13-14th cent., contains a 16th cent. bishop's tomb of alabaster, and a sumptuous reliquary of the True Cross.—At (163½ m.) *Samper de Calanda* the Alcañiz line (see below) diverges on the left. From (173½ m.) *La Puebla de Híjar* a branch line runs S E. to (20 m.) **Alcañiz** (8648 inhab.; *Fonda de la Est.*; *Hot. del Comercio*, R. 4, L. 4½, D. 5, pens. 9 p.), the ancient *Antorgis*, where Hasdrubal defeated Gnæus and Publius Scipio in 212 B.C. The 12th cent. castle, the Lonja, and the fine bridge across the Guadalope are noteworthy.—At (179 m.) *La Zaida* the main line rejoins the Ebro.—187 m. *Quinto* is noted for its saline baths (Establecimiento open mid-June to mid-Sept.).—196½ m. *Fuentes de Ebro* stands at the end of the Canal Imperial (p. 77).—Near the station of (203½ m.) *El Burgo de Ebro* is a chapel and a group of buildings known as *Zaragoza la Vieja*. We cross the Canal Imperial and the Ebro.—213½ m. (344 km.) **Zaragoza** (*Sepulcro*), see p. 70.

11. ZARAGOZA

ZARAGOZA, or *Saragossa*, capital of the ancient kingdom of Aragon and of the modern province that bears its name, is one of the most famous cities in Spain (141,350 inhab.), with a historic reputation for the stubborn valour of its people. It is the seat of a university and of an archbishop, and is notable for the possession of two cathedrals—the ancient church of La Seo and the more modern shrine of the Virgin of the Pillar, whose towers and multicoloured domes rise above the S. bank of the Ebro. Zaragoza lies in the centre of a richly cultivated huerta, irrigated by the Ebro and the Canal Imperial. Beyond the fertile zone rise the desert hills of Aragon overlooked on the W. by the Moncayo and on the N. by the Pyrenean foothills.

Railway Stations. *Sepulcro* or *Madrid* (Pl. 25) for M.Z.A. trains to Madrid and to Barcelona via Caspe. *Norte* or *Arrabal* (Pl. 7) for trains to Barcelona via Lérida, to Bilbao, and to Pamplona. *Cariñena* (Pl. 33) for the light railway to Cariñena. *Utrillas* or *Capa*, on the Alcañiz road (beyond Pl. 47), for the light railway to Utrillas-Montalbán.

Hotels. GRAN HOTEL (Pl. g; 37), Calle Moret, new in 1929; *UNIVERSO Y CUATRO NACIONES (Pl. a; 30), 53 Calle Don Jaime Primero, R. 5, B. 2, L. 6, D. 6½, pens. 13–25 p.; EUROPA (Pl. b; 29), 7 Plaza de la Constitución, R. 6½, B. 1½, L. 6, D. 7, pens. 13–26½ p.; INGLATERRA (Pl. c, 29), 19 Calle Don Alfonso Primero, R. 5, B. 1½, L. or D. 6, pens. 12–35 p.; ORIENTE (Pl. d; 28), 11 Calle del Coso, R. 4, B. 2, L. or D. 6½, pens. 13–26½ p.; CONTINENTAL (Pl. e, 28), 53 Calle del Coso, R. 6, B. 1½, L. or D. 6½, pens. 13–35 p.; FLORIDA (Pl. f; 37), 92 Calle del Coso, R. 5, L. 5, D. 6, pens. 11–18 p.; ARAÑA (Pl. h, 30), 50 C. Don Jaime I, L. 5, D. 6, pens. 12–18 p.; EL SOL, 24 Calle Don Alfonso Primero, L. 5, D. 6, pens. 12 p.

Cafés. *Gran Café, Suizo, Matossi*, Calle de la Independencia; *Gambrinus, Royalty, Europa*, Plaza de la Constitución.

Post Office (Pl. 36), Calle de la Independencia.

Taxis. For 1 or 2 persons, 85 c.

for 600 metres, then 25 c. per 200 metres; 3 pers., 85 c. for 450 metres, then 25 c. per 150 metres; 4 pers., 85 c. for 385 metres, then 25 c. per 135 metres. Waiting 25 c. for 4 min. Trunk, 1 p.; suit-case, 75 c. If the cab is dismissed beyond the town limits 2 p. must be added; beyond the 'segundo limite,' 5 p.

Tramways. All services start from the Plaza de la Constitución. Those most useful to the traveller are: *Linea de Torrero* (red and yellow board), to Torrero via Plaza de Aragon; *Circunvalación* (white and blue board); *Linea de Arrabal* (white and green board), for the Norte station; *Linea de Madrid* (white and red board), for the Madrid station. Fares, 5–25 c.

Amusements. THEATRES: *Principal*, 63 Calle del Coso; *Cuco*, 10 Calle San Miguel; *Parisiana, Variedades*, 15 and 24 Calle de la Independencia. —PLAZA DE TOROS (Pl. 18), Calle de Pignatelli.

Information Bureau, Comisión Permanente de Festejos, 8 Calle Cuatro de Agosto (Pl. 29).

Fiestas. The chief festival is that of the Virgin del Pilar (Oct. 12th), celebrated by crowds of pilgrims at the cathedral and by processions in the streets. The best bull-fights are held during this week, and the prices at the hotels are raised. Other fiestas on March 5th and June 24th and 29th.

History. The Celtiberian city of *Salduba* won the favour of Augustus (23 B.C.) and was called in honour of him *Cæsaraugusta*. It was always a 'colonia immunitas,' or free city, and became a seat of assizes (conventus iuridicus) and of a mint. One of the first cities in Spain to renounce paganism, it was the scene in

302 of the martyrdom of Santa Engracia and San Lamberto, as recorded by Prudentius, the early Christian poet (p. 26). From 466 the city was in the hands of the Goths, and apocryphal legends tell of a stubborn resistance to the besieging Frankish armies of Childebert and Clothair. In the 8th cent. it fell into the hands of Berber allies of the invading Moors, who corrupted its name to *Sarakusta*. In 777 Sheikh Suleiman el-Arabi, chief of the Berbers of Catalonia and Aragon, quarrelled with the Caliph of Cordova and sent to Charlemagne at Paderborn imploring aid against the 'Saracens'. In the following year, however, the Aragonese refused to admit Charlemagne's army within their gates, and attacked the flank of his army as it retreated toward Roncesvalles. In 1115 or 1118 Alfonso el Batallador recaptured Zaragoza after a five years' siege. The union with Barcelona in 1137 and the conquests of Jaime el Conquistador made Zaragoza capital of one of the greatest maritime powers of the day, and Ferdinand the Catholic on his marriage with Isabella of Castile was able to maintain the equality of his kingdom and to insist on the observance of the ancient 'fueros' of Aragon. In 1590, however, when Antonio Perez (comp. p. xxix) took refuge in Zaragoza from the anger of Philip II, the king forced the Justiciar of Zaragoza, Don Juan de Lanuza ('el Justiciario'), to flee and revoked the fueros, insisting at the same time on the introduction of the Inquisition, despite the protests of the Aragonese. During the Peninsular War the people of Zaragoza deposed their French governor in 1808 after the massacre of the Dos de Mayo (p. 170). Gen. Lefebvre, who was sent against them on May 25th, met with an unexpectedly stubborn resistance; the people, organized by the peasant leader Jorge Ibort, called 'Tio Jorge' (Uncle George), and by his lieutenants Mariano Cerezo and Tio Marin, placed themselves under the command of José Palafox, a young Aragonese nobleman who had escaped in peasant's dress from Bayonne. Aided by the pen of his tutor Bosilio Boggiero and the religious enthusiasm of a priest Santiago Sas, who invoked the miraculous assistance of the Virgen del Pilar, Palafox withstood the assault, which began in earnest on June 15th. Tio Jorge's answer to the summons to surrender was "War to the knife." On June 30th the French would have forced an entrance at the Portillo, but for the bravery of Agustina de Aragón, Byron's 'Maid of Saragossa,' who when her lover fell by the side of his gun, seized the match from his hand and worked the gun herself. On Aug. 18th the French defeat at Bailén relieved the town and Lefebvre was forced to retire. In December the place was again invested, this time by an army of 30,000, commanded by Lannes, Mortier, Moncey, and Junot. For two months the assault continued, the defenders inspired by Palafox's proud reply to the besiegers "Zaragoza no sabe rendirse." Fire and pestilence broke out and the French pressed onward, assaulting each house separately while the women and children hurled tiles upon them from the roofs. On Feb. 20th, 1809, the city surrendered, a mass of smoking ruins. On March 5th, 1838, the citizens resisted the surprise attack of the Carlist leader Cabañero and captured him in the church of San Pablo. In honour of the courage of its people, Zaragoza bears the titles 'muy noble, muy leal, y siempre heroica,' to which have been added 'muy benéfica,' in honour of the good works of the citizens during the cholera epidemic of 1885, and 'inmortal,' in 1908, the centenary of the siege.

The PLAZA DE LA CONSTITUCIÓN (Pl. 29), the focus of the life of Zaragoza, lies half way along the CALLE DEL COSO, one of the most important streets, which follows the line of the old city wall. In the middle of the plaza is a *Martyrs' Monument* (1908) to those who died for Faith and Country. Hence we follow the Calle de Don Jaime Primero towards the river. On the left is the church of *San Gil* (Pl. 29), a baroque church with a mudéjar tower (c. 1350) and a rich high-altar retablo by Ancheta (1570-85). On the right at the end is the small Plaza de la Seo, overlooked by the *Seminario Conciliar* (1834), the *Palacio Arzobispal* (1787), and the Seo itself. It

is worth while to walk round the narrow alleys surrounding the Seo, to see the Muro Mudejar (see below) and the old mansion in the Calle Domer with its deep cornice and charming patio.

The ***Cathedral of La Seo** (Pl. 22), dedicated to the Saviour, the oldest and most interesting church in Zaragoza, was erected as a mosque on the site of an old church during the Berber occupation. In 1119 it was reconstructed by Bp. Pedro de Librano and during succeeding centuries it has been greatly altered, especially outside. In 1318 it was appointed the metropolitan church of a new archbishopric detached by Pope John XXII from that of Tarragona.

The EXTERIOR, varied in style and period, is notable for its *Muro Mudejar*, at the N.E. angle, where the wall is covered with a mosaic of brick and azulejo tiles. Above the adjoining apse, which shows traces of Romanesque work, rises the *Cimborio*, erected in 1412 by Pedro de Luna (Benedict XIII). The main N.W. façade was built by Julián de Yarza in 1683, and the tall tower beside it (1690) is by J. B. Contini. The usual entrance is by the 16th cent. S.W. door in the Calle de Pabostria, which admits to the *Pavorderia*, a sort of vestibule with a Gothic vault.

Interior. Immediately on entering the church (preferably by the S.W. door) the original mosque-plan is apparent. The building is nearly square, with double aisles and a row of external chapels on all four sides. The slender pillars, whose rich capitals are sculptured with figures of children, support a lofty pointed vault with foliated keystones. The marble floor is picked out with a black and white design reproducing the vault-plan. Facing the S.W. entrance is the front of the TRASCORO, a rich example of the plateresque style (1538) by *Tudelilla*, decorated by *Juan Sanz* and sculptured with histories of saints in plaster by *Juan de Bruselas* (1560). The poor statues on the sides are of a later date. In the centre is an 18th cent. baldacchino with twisted columns (Capilla del Santo Cristo), marking the spot where the Cristo de la Seo spoke to Canon Funes. The Coro, fenced by a 16th cent. grille, contains stalls of the 15th cent. by *Juan Navarro* and *Fr. and Ant. Gomar*. In the CAPILLA MAYOR the magnificent *Retablo of alabaster was begun by *Pere Johan* in 1444 and continued by *Maestro Hans* after 1473; the lantern above it is by *Gil Morlanes* (1488). The interior cupola of the cimborio, adjoining, was completed by *Enrique de Egas* in 1520. On the left of the altar are the tombs of Abp. Juan de Aragón (brother of Ferdinand the Catholic; d. 1475), and of Pedro López de Luna, first archbishop of Zaragoza (14th cent.). The black slab in the wall near by marks the burial place of the heart of Don Baltasar Carlos, the Infante so often painted by Velásquez, who died of small-pox at Zaragoza in 1646.

CHAPELS (ticket of admission obtained in the Pilar cathedral). Beginning on the right of the high altar, we reach first the Renaissance chapel of SS. Pedro y Pablo, beyond which is

the imposing semicircular doorway of the Sacristy, whose effect is somewhat marred by the baroque framework.

The Sacristy contains paintings attributed to *Ribera*, a fine plateresque reliquary probably designed by *Damián Forment* (1537-41), and numerous vestments, including an English chasuble embroidered with Adam and Eve, from Old St. Paul's.

The next chapel is that of San Pedro Arbués, an inquisitor murdered near the S pulpit in 1495. His tomb-statue, by *Ramírez*, is sheltered by a canopy with twisted columns. The next chapel but one is dedicated to Santo Dominguito del Val, a child said to have been martyred by the Jews. Then comes the chapel of San Gabriel, with a plateresque portal and screen, founded by the rich merchant *Gabriel Zaporta* for his burial-place. The first chapel beyond the Puerta de la Pabostría (San Bernardo) contains the *Tombs of Abp. Fernando de Aragon, grandson of Ferdinand the Catholic, and of his mother Ana de Gurrea. The tombs are by *Bernardo Pérez* and *Juan de Luceire* (1550-53), of the school of Morlanes, and the centre retablo is by *Pedro Moreto*. The chapels on the N.W. side, especially the last one (Santiago), next the N.W. door, are interesting for their extraordinary profusion of churrigueresque ornamentation. In the chapel of Nuestra Señora la Blanca, on the left of the high altar, are preserved some gravestones of early bishops, transferred hither when the cathedral was repaved. The adjoining chapel of San Miguel, called La Parroquieta from its use as a parish church, is usually closed early. It contains the *Tomb of Abp. Lope de Luna (d. 1382), a Gothic work by an unknown hand.

Quitting La Seo by the N W. door we see, on the opposite side of the plaza, the **Lonja** (Pl. 22) or *Exchange*, a plain rectangular hall (1541-51), Gothic in plan and plateresque in adornment, with a fine exterior cornice. The 24 Ionic columns and pilasters are encircled by a band of curious ornamentation, and round the walls, level with the capitals, runs a frieze-inscription recording the erection of the building. —On the right is the **Puente de Piedra** (Pl. 14), a fine bridge of seven pointed arches, connecting Zaragoza with the suburb of Arrabal. Rebuilt in 1437, it has often since been strengthened and restored.

A few yards along the Paseo del Ebro to the left rises the massive bulk of the **Basilica of Nuestra Señora del Pilar** (Pl. 13, 14), Zaragoza's second cathedral, the seat of the archbishop and chapter for six months of every year, but especially famous as the shrine of the venerated Virgin of the Pilar, the patroness and palladium of Zaragoza.

History. Legend relates that St. James the Great in 40 A.D., while he was preaching in Spain, saw on this spot a vision of the Virgin who descended from Heaven on a marble pillar, supported by angelic hosts, and commanded him to build on this site a temple in her honour. The chapel erected by the saint was replaced by a church in the 13th cent.; the present building was begun after

a fire in 1434, but of that church only the high altar and the coro remain. *Franco Herrera* began his rebuilding in 1681, and a further remodelling was undertaken in 1761-66 by *Veniura Rodríguez* and *José Ramírez*.

Exterior. Attention is diverted from the uninspired lines of the main mass of the building to the picturesque group of cupolas roofed with brightly-coloured tiles, which surround the central dome. At the ends rise slender towers, provided for in *Herrera's* plan, though the spire of the W. tower and almost the whole of the E. tower were not completed until 1903.

Interior. We enter from the Plaza del Pilar, on the S. side (farthest from the river). In plan the church is a rectangle divided into three aisles of seven bays each, every alternate bay being surmounted by a cupola. The enormous square piers, faced with Corinthian pilasters, give a monotonous effect of a solidity too ponderous for the height of the vaults. At the W. end is the *CORO, a magnificent Renaissance work (1536-42) by *Juan de Moreto*, a Florentine who sculptured the three rows of stalls with scenes from the lives of Christ and the Virgin. The superb *reja* is the masterpiece of *Juan Celma* (1574-79). The organ, a few years later, was built by *Guillermo de Lupe*. Farther E is the magnificent *HIGH ALTAR, one of the noblest works of the Aragonese master *Damián Forment* (1518). The three main panels depict the Presentation, Assumption, and Nativity of the Virgin; lower down are seven smaller panels flanked by the guardian figures of St. James (l.) and St. Braulius (d. 646), who is buried here. The SANTA CAPILLA, near the E end of the church, is an oval temple surrounded by columns of broccatello marble. Protected by a silver *reja* are the three altars, of which the central one and that on the left depict the apparition of the Virgin to St. James and his companions. On the right-hand altar, on its marble pillar, stands the sacred image of the Virgin, a small black wooden figure in a gold-embroidered cloak. The outer dome is frescoed by *González Velázquez* (1793), one of the spandrels by *Goya* (the Virtues), the rest by *Fr. Bayeu* (1781-82). At the back of the chapel, to the left of an 18th cent. alabaster relief of the Assumption, by *Carlos Salas*, is an opening through which the faithful may kiss the sacred pillar. The 16th cent. Christ on the altar facing the relief is ascribed to *Damián Forment*. In the vault beneath the chapel is buried the famous engineer *Ramón Pignatelli* (1734-93; p. 77). An inscription at the entrance to the vault commemorates *Card. Solivela*, assassinated in 1923.

The encircling chapels contain monuments to civil and ecclesiastical dignitaries of the 18-19th centuries. Facing the N. side of the Santa Capilla is the *Sacristía de la Virgen*, containing the costly offerings made at the Virgin's shrine by wealthy pilgrims. Here tickets (2 p.) to visit the chapels of both the cathedrals are obtained.—Of the tapestries with which the church is decked on Good Friday and the day before the most notable is a fine Flemish work of the late 15th cent. representing the Coronation of the Virgin.

From the S. side of the Plaza del Pilar the CALLE DE DON ALFONSO PRIMERO (Pl. 21-29), a modern street with some of

the best shops in Zaragoza, leads back to the Coso. Following it for a short distance we turn to the left along the Calle Espoz y Mina. No. 31 in this street, the *Casa de Pardo*, is notable for its Renaissance patio (restored), and No. 36, the *Casa de la Acción Social Católica*, preserves 15-16th cent. patios. Returning to the Calle Alfonso I we take the Calle de la Torre Nueva to the right. The Torre Nueva, or Leaning Tower, which stood in the Plaza de San Felipe, was demolished in 1896. In the same plaza, in a college attached to the church of *San Felipe* (Pl. 20) is the *Palacio del Conde de Morata* (known as 'de los Condes de Argillo'), which preserves a fine wooden cornice and an interesting patio (1659-63). The adjoining church contains an Ecce Homo of 1525, and in the surrounding streets are several curious old 'solares.' The Calle del Temple leads hence to the baroque church of *San Cayetano* (Pl. 21), beyond which, towards the river, stands the remains of the *Real Palacio de la Azuda*, the residence of Alfonso el Batallador in the 12th cent., now incorporating the church and college of *San Juan de los Panetes* (Pl. 13); little remains of its ancient splendour but a 13th cent. brick tower.

From the Mercado Nuevo adjoining we may follow the Calle de San Blas or Calle de San Pablo to the church of *San Pablo* (Pl. 20-19), the most interesting in Zaragoza after La Seo. Founded after 1266 and much enlarged in the 16th cent., it has the appearance mainly of a Gothic church of the latter date. The W. door has been modernized, but the N. door is a good example of late Gothic, sheltered by a Renaissance cornice of wood. The mudejar tower is among the most remarkable of the many towers of Zaragoza. The dark interior is notable for the fine wooden retablo of the high altar by *Damián Forment* (1525), at the back of which the chapel of *Nuestra Señora del Pilar*, with a beautiful *reja* by *Jaime Tejedor* (1527), contains another retablo in the style of Forment. In the chapel on the left of the S. door is the plateresque tomb of Bp. Monreal of Huesca (d. 1607).

At the W. end of the city (tramway 'Delicias' or 'Madrid'), more than $\frac{1}{2}$ m. beyond San Pablo, is the *Plaza del Portillo* (Pl. 18), where a monument (by Benlliure; 1908) commemorates the 'Maid of Saragossa' (comp. p. 71). Outside the Portillo is the castle of *La Aljafería* (Pl. 9-17), once the palace of the Berber sheikhs, and the residence of the kings of Aragon, named after its builder, the Sheikh Abu Ja'afar Ahmed (1048-81). After a period as the seat of the Inquisition it was partly destroyed by Suchet (1809) and was used now as barracks, now as a hospital, and later as a prison. After a through restoration under Altonso XII it is now again in commission as barracks and permission to visit it must be obtained from the Gobierno Militar, Calle de Bilbao (Pl. 36).

The castle has been often restored and little remains of Moorish days save the so-called *Mezquita*, or mosque, which is entered by a horseshoe arch, and the *Torre del Trovador*, said to have been the prison of Manrico (in 'Il Trovatore'), and, more certainly, the study of the hated inquisitor Pedro Arbués (comp. p. 73). Noteworthy also are the *Grand Staircase*, with Moresque ornament and the badges of Ferdinand and Isabella; the *Sala de Santa Isabel*, birthplace of St. Elizabeth of Portugal (1271-1336), daughter of Pedro III, and the *Salon del Trono*, both these rooms, especially the latter, having splendid artesonado ceilings with pendent ornaments.

The CALLE DEL COSO (Pl. 28-31), which girdles the old town on the S., contains some interesting old mansions. At its W end stands the **Audiencia** (Pl. 20), built in 1537, formerly the mansion of the Condes de Luna, a distinguished family to which Benedict XIII (p. 102) and the wicked count in 'Il Trovatore' belonged. The house was sometimes known as the Casa de los Gigantes from the colossal figures guarding the entrance (1552). The frieze above the door depicts the triumphal entry of Benedict XIII into Zaragoza. On the right as we walk towards the Plaza de la Constitución is the old palace of the Condes de Fuentes (No. 54), whose patio is now occupied by a bank. Keeping on along the Coso beyond the Plaza de la Constitución, we may make a short divergence to the right to visit *San Miguel* (Pl. 38), a church with a richly ornamented mudejar tower (c. 1260) and a Renaissance altarpiece by Juan de Moreto and Damián Forment. On the other side of the Coso, in the Calle Santo Dominguito del Val, is a good 17th cent. doorway, and in the Plaza de San Carlos, adjoining, is the 16th cent. *Casa de los Morlanes*, the home of a famous family of artists (comp. p. 77). The convent of *La Enseñanza*, in the Calle de San Jorge, is built on the site of the Lanuza palace, destroyed by order of Philip II. Farther along the Coso are the buildings of the **University** (Pl. 31), incorporating the schools of arts and law. The medical and scientific buildings are in the Paseo de Pamplona (Pl. 43).

The foundation of the University dates from 1474 (though legend ascribes it to the Emperor Augustus), and the present buildings were begun in 1587. They were destroyed by the French troops in 1809 and little of the original work now remains.

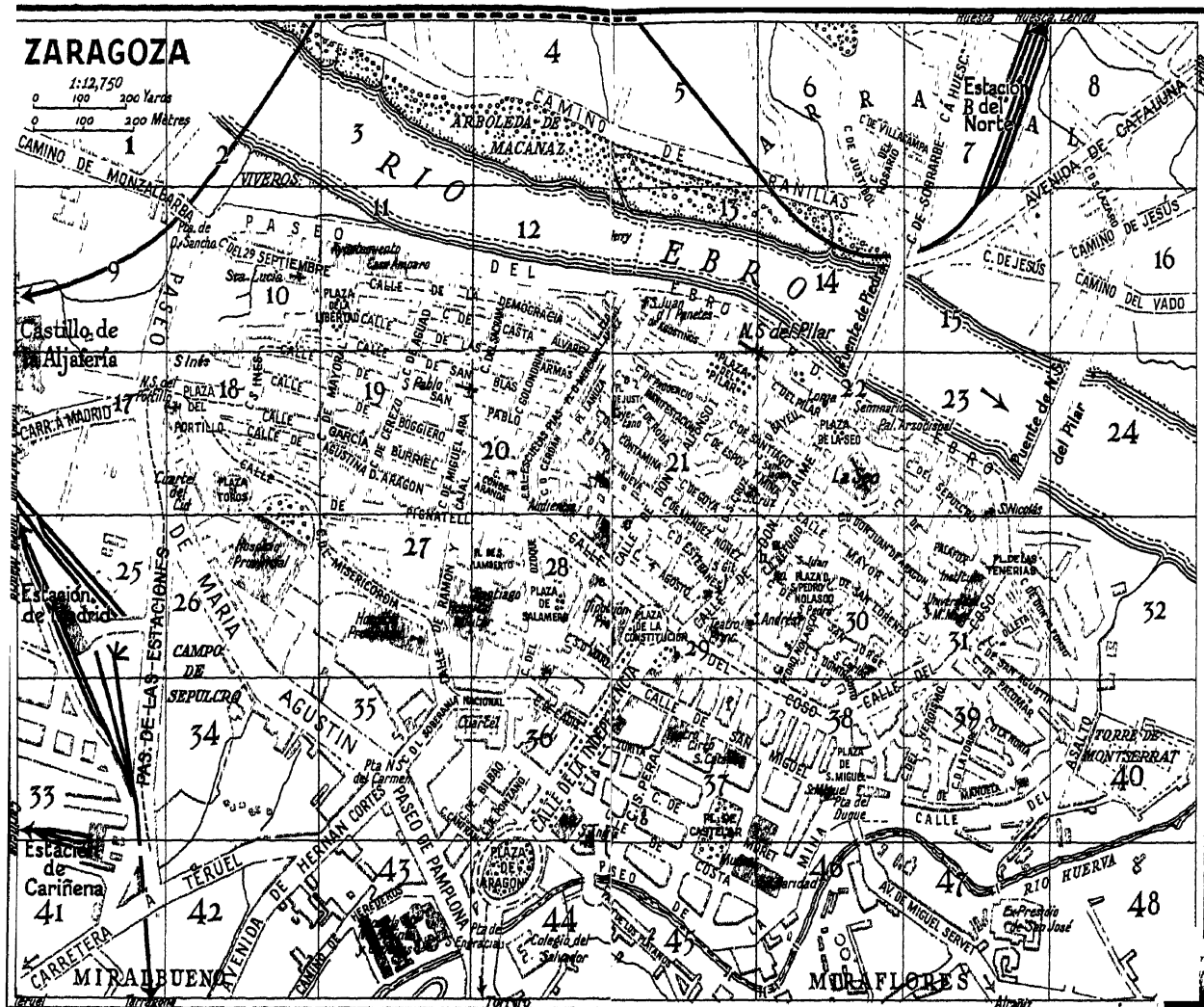
The Calle de San Agustín, on the right, leads to the Factorías Militares, a military store occupying the site of the church and convent of *San Agustín*, where the stubborn defence of the pulpit was one of the most heroic episodes of the siege of 1809. Opposite are the pleasant gardens of *Torre de Montserrat* (Pl. 40).

To the left of the university stands the church of *Santa María Magdalena* (Pl. 31), with a lofty mudejar tower. The retablo of the Santo Cristo chapel is ascribed to Forment. The squalid Calle del Sepulcro, to the left farther on, leads through a characteristic quarter back to the Seo.

The SOUTHERN QUARTERS of Zaragoza are more modern. The shady Calle de la Independencia, lined with arcades, leads from the Plaza de la Constitución to the Plaza de Aragón (Pl. 44), in whose centre is a monument to Juan de Lanuza 'el

ZARAGOZA

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Justiciazgo' (comp. p. 71). Farther on, at the other end of the Paseo de Pamplona, is the *Puerta del Carmen* (Pl. 35), an 18th cent. gateway still bearing the scars of the sieges of 1808-09.

On the other side of the Calle de la Independencia is **Santa Engracia** (Pl. 36), a 16th cent. church built on the site of the martyrdom of the patroness and of St. Lupercius. The plateresque portal, with kneeling figures of Ferdinand and Isabella, the founders, is by *Juan* and *Diego Morlanes* (1516-19), and in the crypt is a 14th cent. sarcophagus which passes for the tomb of St Engracia. The building, much damaged in the sieges, was restored in 1891-98. Farther E. is the Plaza de Castelar (Pl. 37-45), with a monument by Querol commemorating the sieges. On its S E side is the **Palacio de Museos** (Pl. 45), built in 1908-09, by Ricardo Magdalena and Julio Bravo, to commemorate the centenary of the sieges. Adm. 9-3, 50 c., free on Sun 10-1.

The ground floor is occupied by the **Museo Arqueológico**, comprising the SALA ROMANA, with two Roman statues brought from Italy, and a number of fragments found in Aragon, the SALA DE ARTE MUSULMÁN, notable for the beautiful arabesques and florid Gothic fragments brought from the Aljafería, and the SALÓN DEL RENACIMIENTO, containing tombs, statues, etc., mainly from damaged or demolished churches. Especially noteworthy are the fragments from Sta Engracia, including a St Stephen, from the portal, ascribed to *Diego Morlanes* (early 16th cent.); 362, 263. Shutters from the Casa de Zaporta, a fine 16th cent. house transported piecemeal (to Paris) in 1903, 156. *Gil Morlanes*, Guardian angel of Zaragoza; 151. St. Onuphrius, a curious figure in coloured alabaster. In the centre of the room are the late 14th cent. tombs of the Duque de Híjar and his wife, and the tomb of Antonio Agustín, in the style of Berruguete. By the walls are a series of 15th cent. wooden corbels, and 56 choir-stalls, with the story of St. Bernard, from the church of Veruela. Here also are some interesting primitive panel-paintings, including eight by *Jaime Serra* (14th cent.) from the retablo of Santo Sepulcro, two small predella paintings from the retablo of Sigüenza (15th cent.), and two 15th cent. retablos.

On the ground floor is also the **MUSEO COMERCIAL**, a collection of samples of Aragonese products (open free 9-1, 3-6, Sun. 9-1 only).

On the first floor are reproductions of casts (in the gallery) and the **Museo de Pinturas**, a large but rather indifferent collection, including, however, a good Flemish Madonna by *Adrian Ysenbrandt*, and other early 16th cent. Flemish paintings, two fine portraits, by *Goya*, of Fernando VII and the Duque de San Carlos, some good modern paintings by *Fortuny*, and in the other wing some interesting 16-17th cent. paintings: *El Greco*, St. Francis; *Josepe Martínez* and his son *Antonio*, St. Peter of Nola, St. Cecilia, *Guercino*, St. Catherine; *Ribalta*, St. Vincent Ferrer, *José Moreno*, St. John the Baptist and St. Francis.

ENVIRONS OF ZARAGOZA.

The suburb of **Torrero**, 1½ m. S., a favourite excursion from Zaragoza, is reached by tramway in ½ hr from the Plaza de la Constitución (15 c.). The route follows the Calle de la Independencia and Paseo de Sagasta, and passes a park with a statue of Ramón Pignatelli (1734-93), who extended to Zaragoza the incomplete *Canal Imperial* (1770). At Torrero are the attractive church of San Fernando and an old convent (now cavalry barracks). Beyond the canal is the *Cemetery* with the mausoleum of Joaquín Costa (1841-1911), the literary historian. Torrero was the scene of Stanhope's victory of 1710, which gave the Archduke Charles the mastery of Zaragoza, and on the *Cabezo Cortado*, a hill above the canal (fine view), c. 1 m. E., was posted one of the chief French batteries during the siege of 1808. In the other direction is the *Cabezo de Buenavista*, command-

ing an even better view, which is to be crowned by a statue of Alfonso el Batallador, farther on, beyond the canal bridge over the Huerva, is *Casa Blanca* (Inn), with the canal locks and a fountain built by Pignatelli. Here in 1809 Marshal Lannes signed the terms for the surrender of Zaragoza. Near by is a station on the Cariñena railway (see below).

The *Cartuja de Aula Dei*, $7\frac{1}{2}$ m. N.E. of Zaragoza, near the Rio Gállego, was built in 1564-67 and after being much damaged in 1808-9, has lately been restored by the Carthusians. Only three of the eleven frescoes by Goya in the church have not been repainted.

The light railways (N.K.) from Zaragoza to ($28\frac{1}{2}$ m. S.W.) *Cariñena* and to (32 m.) *Belchite* and (77 m. S.) *Utrillas-Montalbán* chiefly serve the vineyards which produce the excellent wines Ojo de Gallo and Blanco Imperial. Francisco de Goya y Lucientes (1746-1838), the painter, was born at *Fuendetodos*, 9 m. W. of Belchite on the Cariñena road.—Motor-buses in connection with the trains run from Cariñena to Daroca (p. 89; through tickets from Zaragoza).

From Zaragoza to *Barcelona* viâ *Caspe*, see Rte. 10B; viâ *Lérida*, see Rte. 10A; to *Bilbao*, see Rte. 5; to *Huesca*, see Rte. 12A; to *Jaca* and *Canfranc*, see Rte. 12B; to *Madrid*, see Rte. 24; to *Pamplona* and *San Sebastián*, see Rte. 3, to *Valencia* viâ *Teruel*, see Rte. 13.

12. THE CENTRAL PYRENEES

A. From Zaragoza to Huesca

Railway, 46 m. (74 km.), twice daily in c. $2\frac{1}{2}$ hrs. (10 p. 95, 8 p. 25, 5 p. 60 c.); through carriages attached to the rear of the trains to Barcelona viâ *Lérida*.

Zaragoza (Arrabal station), see Rte. 11; thence to ($32\frac{1}{2}$ m., 52 km.) *Tardienta*, see p. 67.—Our line runs N. across the Llano de Violada and descends into the Isuela valley.

43 m. (69 km.) **HUESCA** (1530 ft., 13,921 inhab.), the chief town of its province and the seat of a bishop, is a fine example of an old Aragonese city, standing in the centre of its 'hoya' or huerta irrigated by the waters of the Isuela, and commanded by the barren ridges of the southern Pyrenees.

Hotels. *SAN LORENZO, 16 Calle San Orenco, R. 4-6, L. 6, D. 7, pens. 12-25 p.; ESPAÑA, Plaza de Victoria, R. 5-8, L. 6½, D. 7, pens. 12-18 p.; PETIT Fornos, 2 Calle Cuatro Reyes, R. 2, L. or D. 4, pens. 8 p.

Post Office, 65 Coso Alto.—**TELEGRAPH OFFICE**, 10 Calle Padre de Huesca

Motor-Buses to *Barbastro* in $2\frac{1}{2}$ hrs.; to *Sariñena* in $3\frac{1}{2}$ hrs., to *Villanueva de Sigüenza*; etc.

History. *Osca*, capital of the Vascitani, was chosen by Quintus Sertorius as headquarters for his warfare against the partisans of Sulla, and here he established a university in 75 B.C. Unable to capture him by fair means, the rival party put a price on his head and he was assassinated by his lieutenant, Perpenna, in 73 B.C. Overrun by the Moors, the city was recaptured by Pedro I in 1096, after Sancho Ramírez had been slain beneath its walls in 1094, and it ranked as the capital of the Kingdom of Aragon until the recapture of Zaragoza. The four kings' heads on the city arms are those of the Berber sheikhs slain in the siege.

Approaching the town from the Zaragoza road or the station, we cross the Coso, a broad boulevard on the line of the old walls, and reach the new market. A little to the right is

San Pedro el Viejo, the oldest church in Huesca, begun in the 12th cent. and finished in the 13th. It has a slender six-sided tower and its nave and aisles each end in an apse. In one of the chapels are the relics of SS. Justus and Pastor, two children martyred at Alcalá de Henares (c. 304), and in a chapel of the Romanesque *Cloister, on the S., is the tomb of Ramiro II (d. 1137; see below). The grotesque capitals of the cloister (many of them restored) are interesting — Hence we proceed N.W. to the **Cathedral**, a fine late-Gothic building begun in 1400 by the Basque architect, *Juan de Olózaga*, and completed in 1515. Of the latter date is the W. front, with a good sculptured portal above which appears a model of the church as originally planned. The octagonal tower, visible for miles round, commands a wonderful view. The interior, with aisles much lower than the nave, is noteworthy for the 'High Altar, whose magnificent retablo (1520–33) is the masterpiece of *Damián Forment*. The three subjects sculptured are the Bearing of the Cross, the Crucifixion, and the Descent from the Cross, and lower down at the sides are portraits of Forment and his wife. Beneath the 1st S. chapel is the vault of the Lastanosas, with the armoured effigy of the founder *Vicencio Lastanosa* (c. 1650); and in the *Capilla Mayor* is a tomb erected by Forment (1522) to a pupil. An attractive doorway leads from the N. aisle into the *Cloister*, which preserves one 15th cent. walk, and contains some curious wall-tombs. Some battered fragments of the original Romanesque cloister are visible in the yard beyond.

In the Plaza de la Catedral are the 16th cent. *Ayuntamiento* and the *Colegio de Santiago*, containing a small museum of primitive paintings, including some panels from the retablo of Sigüenza. The Calle Quinto Sertorio leads N. to the Plaza de la Universidad, on the left of which is the *Instituto*, in the building formerly occupied by the *Palacio de los Reyes* and the *Universidad* (refounded by Pedro IV in 1354, though claiming continuity with the university of Sertorius, see p. 78).

Beneath the Instituto is the *Sala de la Campana*, a vaulted 12th cent. chamber named from a stratagem of Ramiro II who, in 1136, summoned his insurgent nobles to consult on the casting of a bell (*campana*) which should be heard throughout Aragon. As each entered the palace Ramiro caused his head to be struck off and his body flung into the vault. Opposite the Instituto is a doorway with a curious 16th cent. wooden tympanum, formerly painted. On the ramparts to the N.W., near the bridge over the Isuela, is the good Gothic convent-church of *San Miguel*.

A pleasant walk may be taken by crossing this bridge and following the left bank of the Isuela (view of the city walls). Continuing to skirt the walls as far as the S.E. corner of the city, we then take a rough road leading to ($\frac{1}{2}$ hr.) the *Ermita de Salas*, a Romanesque chapel with a good doorway and a huge circular window, the most interesting of the seven hermitages of Huesca. The *Ermita de San Jorge*, 1 m. W. of the town, commands a fine view.

Excursions may be made to ($3\frac{1}{2}$ m. E.), the ruined monastery of *Monte Aragón*, the burial place of Alfonso el Batallador (d. 1134); and to (15 m. N.) the *Paniano de Arguis*, a reservoir in which the waters of the Isuela are dammed as they issue from the Sierra de Guara. In the next valley E. is the *Pantano de Belsué*.

A railway runs from Huesca to (25½ m. N.W.) *Ayerbe* (see below), where it connects with the trains from Zaragoza to Jaca and Canfranc. Beyond (10½ m.) *Plasencia del Monte* it passes on the left a conspicuous ruined castle

B. From Zaragoza to Canfranc (Pau)

RAILWAY, 110½ m. (178 km.), 4 times daily in 4½–7½ hrs. (29 p. 60, 32 p. 30, 14 p. 80 c), to *Jaca*, 95 m. (153 km.) in 3¼–5½ hrs (22 p., 16½ p., 11 p) From Canfranc, the international customs-station, French trains in connection run via the Somport tunnel to Oloron and Pau.

ROAD via Huesca, 111½ m. (179 km.), leaving Zaragoza by the C. de Sobrarbe (Pl. 15–7).—16 m. (26 km.) *Zuera* (p. 67; bridge over the Gállego).—14 m. (22 km.) *Huesca* (p. 78).—63 m. (102 km.) *Ayerbe* (see below), whence we follow the striking valley of the Gállego to (80 m.) *Anzánigo* (see below).—99 m. (160 km.) *Jaca* (see below).—111½ m. (179 km.) *Canfranc* (p. 81; Spanish custom-house). From Canfranc the road goes on over the *Somport* (5380 ft., frontier pass, closed Nov–May) to (15½ m., 25 km.) *Urdos*, with the French custom-house.

From Zaragoza (Arrabal station) to (16 m.) *Zuera*, where the railway to Lérida and Huesca diverges on the right, see p. 67.—The Canfranc line ascends the left bank of the Gállego.—26½ m. *Gurrea de Gállego*.—At (42½ m.) *Turuñana* the line from Huesca comes in on the right.—48½ m. (78 km.) *Ayerbe* (*Hot. Internacional*, L. 5½, D. 4½, pens. 12 p.; *Univero*, L or D. 4, pens. 10 p.), where passengers from Huesca join the international train, has its town hall in an old feudal mansion. *Loarre*, 4½ m. N.E., has a fortified Romanesque *Church. Road and railway now descend towards the Gállego which flows in a deep gorge and is crossed by a fine road bridge at *Murillo de Gállego*. On the right is the village of (52 m.) *Riglos*, nestling beneath the detached masses of perpendicular red cliff known as *Los Mallos* ('the ninepins') de Riglos. The valley narrows to cut its way between the Sierra de Riglos (r.; 5233 ft.) and the Sierra de la Peña (5797 ft.). Farther on the Gállego flows between mud-banks (flooded in spring) and is twice crossed by the railway.—Beyond (63½ m.) *Anzánigo*, with another good bridge, the road leaves the Gállego and goes N.E. to Jaca, while the river and railway turn E.—After (72 m.) *Caldearenas* we cross the river for the last time.—85 m. (137 km.) *Sabiñánigo* (*Cantina*) is the starting-point of the motor-bus services to Panticosa and Sallent (*Rte. 12c*).—The railway turns due W. and crosses the watershed between the Gállego and the Aragón.

95 m. (153 km.) *Jaca* (2687 ft.; *Hot. *Mur*, R. 5, L or D. 6, pens. 12–14 p.; *La Paz*, R. 5, L. or D. 7, pens. 12–16 p.), an ancient frontier fortress (5526 inhab.) with a cathedral, is famous as the first headquarters of the Christians in the reconquest of Aragón from the Moors. Like Huesca, it bears the heads of four sheikhs on its coat-of-arms.

HISTORY. Jaca was taken by M. Porcius Cato in 194 B.C. and surrounded by a wall, fragments of which still remain. About 716 it was overrun by the Moors, but the Aragonese, who had taken refuge in the Pyrenean fastnesses, retook it c. 760, under García Iñigo, legendary King of Sobrarbe (p. 83) and Count Aznar.

A Moorish counter-attack in 795 was beaten off, with the assistance of the women of Jaca, at the battlefield of *Las Tiendas*, 2 m. along the Pamplona road, where the victory is still commemorated by the girls of the city in a sham fight on the 1st Fri. in May. The fueros of Jaca, dating from the 8th cent. and confirmed in 1063 by Sancho Ramirez IV of Navarre, are perhaps the oldest in Spain.

The town stands above the left bank of the Rio Aragón on a hill surrounded by turreted ramparts. The E. side has been laid out as a promenade and commands fine mountain views. From the N. it is commanded by the *Citadel* constructed by Philip II and III. The massive CATHEDRAL, founded in 814, dates mainly from 1040, and was considerably altered in the 15th century. The body of the patroness, St. Orosia, lies in a silver shrine in her chapel. The Capilla San Miguel, on the S. side, has a fine plateresque portal; on the N. side, that of Su Majestad contains an imposing bishop's tomb, that of San Francisco has quaint reliefs illustrating the virtues of the patron saint. The feast of St. Orosia is kept by a fiesta in June, with picturesque processions.—The *Casas Consistoriales* (1554) contain the 'Libro de la Cadena,' the chained book of the local fueros.

To the S. of Jaca rises the pine-clad *Monte Oroel* (5775 ft.; ascended in 3 hrs. by an easy path) on the W. slope of which is the chapel of *La Virgen de la Cueva*, at the entry of a cave in which 300 lords of Sobrarbe in 724 swore to drive the Moors out of Spain, and which is regarded as the cradle of the Kingdom of Aragón. The view from the summit extends from the Moncayo (S.W.) to the Pyrenees.

FROM JACA TO SAN JUAN DE LA PEÑA, 13 m (21 km.). We follow the Pamplona road along the S. bank of the Aragón to (8 m.) *Santa Cilia de Jaca*, where we turn S. along a poor cart-track—10 m. *Santa Cruz* has a curious Romanesque church with a tall square tower.—13 m. The monastery of *San Juan de la Peña* (3658 ft.), built beneath a cliff near the old city of *Pano* destroyed in the 8th cent. by the Moors, was founded in the 9th cent., and though many times wasted by fire and plundered by Suchet in 1809, still preserves its fine Romanesque *Church, encircled by a fortified wall. Here the first Roman service in Spain was held in 1071 by the legate of Pope Alexander II. Charles III, who constructed in the interior a *Pantheon* for the heroes of Aragón and decorated it with tombs and reliefs, added a baroque front. Adjoining are a Romanesque *Cloister* (ruined) and *Chapter House*, and the 15th cent. *Capilla de San Victoriano*.

From Jaca to Pamplona, see p. 18, to *Panticosa*, see p. 82.

Beyond Jaca the railway ascends the wild valley of the Aragón, twice crossing the river. The views, best on the left, are interrupted by a succession of 18 short tunnels. Beyond (100½ m.) *Castiello* we cross a tributary valley on a lofty curved viaduct.—104 m. *Villanueva-Letranz*. The Peña Collarada (see below) is conspicuous on the right front.—110½ m. (178 km.) **Canfranc** (3410 ft.; *Hot. Marraco*, R. 4, L. or D. 6, pens. 12 p.), the terminus of the Spanish railway and the international customs-station, is a poor village with a well-preserved castle built by Philip III. The French electric train waits on the other side of the custom-house.

Canfranc is the starting-point for the ascent of *Peña Collarada* (9457 ft.) made in 5 hrs. (descent 3½ hrs.); bridle-path to the *Lago de Yp* (6952 ft.).

FROM CANFRANC TO PAU. A. BY RAILWAY, 58½ m. (94 km.) in 3-3½ hrs. Immediately on leaving Canfranc the train plunges into the *Somport Tunnel*, crossing the frontier at the summit-level of 3920 ft. The passage of the tunnel, 4 m. 1500 yds. long, occupies c. 13 min.—5½ m. *Les Forges d'Abel* (3504 ft.),

high above the valley of the Gave d'Aspe, is the first French station. A helicoidal tunnel (3½ m.) brings us down to the valley floor at (11 m.) *Urdos*. Thence via *Bédous* and *Oloron* to *Pau*, see the *Blue Guide to Southern France*.

B. BY ROAD, 63 m (101 km) Motor-bus in summer to *Urdos* (6 p.). The Somport is often impassable for vehicles between November and June. The road ascends the upland valley of the Aragón, passing near the summit the ruins of a hospice built in 1108 by Gaston VI of Bearn to shelter pilgrims bound for Compostela.—10½ m. (17 km) *Somport* (3380 ft.), the Roman *Summus Portus*, is the pass by which the greater part of Abderrahman's host of Moors crossed the frontier from Spain into France in 732. We descend past the *Auberge de Peyrenère*, *Les Forges d'Abel* (Hot. International), and (14 m.) the *Auberge de Peillou* to (18 m., 29 km.) *Urdos* (2493 ft.; *Vidalhet Inn*), the first French village, with the custom-house. Thence the road goes on, via (27½ m.) *Bédous*, to (43 m.) *Oloron* and (63 m., 101 km) *Pau* (see the *Blue Guide to Southern France*).

Urdos or, better, the *Auberge de Peillou* are the headquarters for the ascent of the *Visaurin* (8724 ft.; 8½ hrs. there and back, guide necessary) and of the *Peña del Boso* (8403 ft.; 9 hrs.), both in Spain.

C. From Jaca to Panticosa and Eaux-Chaudes

ROAD to *Los Baños de Panticosa*, 33½ m. (54 km); to *Eaux-Chaudes* via the Col du Pourtalet (closed in Nov-June), 53½ m. (86 km.).

RAILWAY to *Sabiñánigo*, 10 m. (16 km.). Motor-Bus thence to (28½ m., 46 km) *Los Baños de Panticosa* and from Panticosa to (27½ m., 44 km) *Eaux-Chaudes* in summer only; another service runs from *Sabiñánigo* to (30 m., 48 km) *Sallent*.

From Jaca to (10 m.) *Sabiñánigo*, see p. 80. The Panticosa motor-bus starting from the station joins the road from Jaca at a bridge across the Aurín, 1½ m. N. We ascend the Gállego valley or Val de Teña—18½ m. *Biescas* (2835 ft.; Fonda Buena Vista) is a large village on both sides of the Gállego with a wooden bridge, several old houses, and a parish church built by the Knights Templar.

From Biescas a track leads E to (5½ hrs.) *Torla* (p. 81) via the Col de Coteñabalo (5358 ft.) from which the *Puig de Buey* (6553 ft., S) is climbed in 1½ hr.

On the left (21½ m.) are the fort and hermitage of *Santa Elena* on a precipitous rock; on the right rises the Pico de Tendeñera (see below).—At (27 m.) the fine *Puente de Escurilla* across the Gállego, the Panticosa road ascends the side valley of the Caldareas.—Beyond (28 m.) *Panticosa* (3950 ft., Gran Hotel Oriente, summer only) we thread the gorge of El Escalar (fine backward view) and reach (33½ m., 54 km) *Los Baños de Panticosa* (5370 ft.; *Gran Hotel Balneario*), open June 20th-Sept. 15th), one of the highest inhabited spots in the Pyrenees, a frequented health resort with four springs (80-88° Fahr.) efficacious for dyspepsia, rheumatism, and skin diseases. Adjoining the spa is a small lake.

The baths of Panticosa are a magnificent centre for the exploration of a little-known group of mountains (guides necessary). An easy ascent is that of the *Pico de Baldarran* (8845 ft.; 5 hrs. S.E.), farther S. is the much more fatiguing *Pico de Tendeñera* (9350 ft.; 6½ hrs.). To the N.W. is the *Pico de las Arnelas* (10,043 ft.; 4 hrs.), and to the N.E. is the easy *Pico de Brazato* (8983 ft.; 3 hrs.; *View), which may be combined with the excursion to Gavarnie (see below).

PASSRS. The Col de Marcadau (8336 ft.) leads to Caunterets in c. 9 hrs. The route ascends behind the church and follows the course of the *Torrente de Bachi-*

maña, with numerous lakes and waterfalls. At (4 hrs.) the pass we cross the frontier between the *Péternelle* (9085 ft.; 1.) and the *Grande-Fache* (9868 ft.). The view towards Spain is magnificent, and includes the Pico de Tendeñera and Pico de las Aruelas. About 1½ hr. beyond the pass we reach the *Refuge Wallon* (6122 ft.; 28 beds.).—7½ hrs. *Pont d'Espagne*, and thence to Caunterets, see the *Blue Guide to Southern France*.

A fine route leads to Gavarnie (9 hrs.) viâ (3 hrs.) the *Col de Brazato* (8385 ft.; E.), between the Pico de Brazato (1.; see above) and the *Pico de Bacas* (8918 ft.). To the N.E. the magnificent S. face of the *Vignemale* (10,821 ft.; climbed in 3 hrs. from Plalaube) is seen in all its grandeur. We descend to (4½ hrs.) *Plalaube*, an upland pasture basin, whence a track on the right descends to (3 hrs.) *Bujaruelo* (p. 84). Our route diverges to the left (E.) up a side-valley and crosses the frontier by (6½ hrs.) the *Port de Plalaube* (8130 ft.), between the *Pic de Lourdes* (8700 ft.; r.) and the *Montherrat* (10,575 ft.). The descent leads into the Val d'Ossoue, which we follow all the way to *Gavarnie* (see the *Blue Guide to Southern France*).

The ROAD TO EAUX-CHAUDES keeps straight on at the Puente de Escarilla (p. 82) up the wild Gállego valley.—34½ m. (56 km.) **Sallent** (4288 ft.; *Fonda Bergua*, primitive; Spanish custom-house) is interesting for the traditional costumes of the mountain folk.—A pleasant walk ascends the Agua Limpia, which here joins the Gállego, to a charming waterfall (1½ hr.).—Our road ascends round the pyramidal *Peña Foradada* (7687 ft.), and soon reaches (39 m., 63 km.) the **Col de Pourtalet** (5468 ft.), between the *Pic d'Anéou* (7149 ft.), on the left, and the *Pic d'Estremère* (6942 ft.), where the frontier is marked by a dry stone wall. The *View ahead of the Pic du Midi d'Ossau behind the Pic de Peyreget is splendid: behind on the right is the gloomy ridge dividing the Gállego valley from the Aragón, and to the left the dark wall of the Enfer massif with the Tendeñera behind.—We descend the Vallée d'Ossau, which gradually grows less barren.—48½ m. *Gabas* (3379 ft.; Hot. des Pyrénées) is the first French village (custom-house).—53½ m. (86 km.) **Eaux-Chaudes** (2215 ft.), see the *Blue Guide to Southern France*.

D. From Barbastro to the Valleys of Sobrarbe. Monte Perdido and the Maladeta

I. TO BOLTAÑA AND TORLA (Gavarnic).

ROAD to *Brola*, 68½ m. (110 km.); BRIDLE-PATH thence over the Port de Gavarnie to (8 hrs.) *Gavarnie*. A motor-bus plies between Barbastro and Boltaña.

Barbastro, see p. 67. The road ascends the right bank of the Cinca. At (12½ m.) *El Grado* we leave the road to Benabarre and Benasque (see p. 85) on the right and quit the river for a while, rejoining it at (34 m.) *Mediano*—42 m. *Ainsa* (1920 ft.; Posada Ramón Puyuelo), the old walled capital of the mountain kingdom of *Sobrarbe*, preserving the royal palace, stands at the confluence of the Cinca (road to Bielsa, see p. 84) and the Ara, whose course we ascend.

Ainsa is the starting-point of a road (motor-bus to La Fortunada) serving the upper valley of the Cinca—From (6½ m) *Escalona* (Posada), at the confluence of the Billos, a track leads N.W. to Fanlo (see below).—12½ m *La Fortunada*—16½ m. *Salinas*.—21 m *Bielsa* (3555 ft.; *Posada Pedro Solans-Pellos*), the chief village of the valley, stands at the junction of the Cinca with the Cinca de Barrosa. Fine excursions may be made via Salinas (see above) over the *Col de Tella* (4130 ft.) to (4 hrs) *Escoam* (Casa Jacinto) in the *Valle de Tella*, above which is the **Gargania de Escoam*, the finest gorge in the Spanish Pyrenees. The most repaying ascent is that of the *Cotella* (9548 ft., 7 hrs S.E.; guide essential), commanding a fine view. Descent to *Gistain*, see below, 4½ hrs.

PASSES. The *Port de Pinède* (7992 ft) leads from the head of the Cinca valley to the Cirque d'Estaubé and (9½ hrs) *Gèdre*, in France; *Aragouet*, in the Neste valley, is reached in 8 hrs either via the *Port de Bielsa* (7887 ft), due N at the source of the Cinca de Barrosa, or via the **Circo de Barrosa* and the *Paso de Barrosa* (N.W., 8340 ft), the *Port de Moudang* (N.E.; 8160 ft.) leads to (8 hrs) *Fabian*; and the easy *Port d'Ourdoussétou* (W.; 7875 ft.) to (5½ hrs) the *Hospice de Rioumajou* and *St-Lary* (comp the *Blue Guide to Southern France*).

From Salinas (see above) a bridle-path on the right ascends the Cinqueta valley to (2½ hrs) *Plan de Gistain* (Posada Casa del Sol), connected with France (Hospice de Rioumajou, 5¼ hrs) by the *Puerto del Plan* (8060 ft.; good mule-track), and with *Benusque* (p. 85, 4½ hrs) by the *Col de Gistain* (8280 ft.). From the Col de Gistain climbers may make their way N. to *Luchon* (Hôtelierie du Lys; 8½ hrs) via the *Port d'Oô* (N.; 9555 ft.).

46½ m. (75 km.) **Boltaña** (2340 ft.; *Fonda San Martín*), the chief town of the valley (1212 inhab.), preserves the old monastery of San Victoriano and a ruined castle, and is a good centre for exploring the *Sierra de Guara* (c. 6500 ft.), to the S.—Traversing the curious gorge of (51½ m.) *Jánovas*, we reach (60 m) *Fiscal* (2560 ft.; Posada Miguel Buisan).—66½ m. *Sarvisé*.—68½ m. (110 km.) **Broto** (2935 ft.; *Posada Martín Villacampa*) is at the end of the road.

An interesting route ascends the Jalle valley from Sarvisé to (4 hrs.) *Fanlo* (3765 ft.; Posada) and then descends the bridle-path down the Rio Aso, to the S.E. In 3 hrs. from Fanlo we reach (1.) the magnificent gorge of the *Bellos*, or *Val de Niscle*. The track goes on S. to (4 hrs.) *Vio* and thence S.E. to (7 hrs. from Fanlo) *Escalona* (see above), through unfrequented pasture-lands.

The Gavarnie bridle-path ascends from Broto to (1 hr) *Torla* (3380 ft., Casa del Marqués de Viu), an old village with smoke-blackened houses of the 14–16th centuries.—2½ hrs. *Puente de los Navarros*.

From this bridge a zigzag path ascends the N. side of the **Valle de Arazas* (alternative path from Torla on the S. bank), which has recently been reserved as a *Spanish National Park*—From (2 hrs) *Ordessa* (4305 ft., Hot. Olivan; de la Brèche-de-Roland, two chalet-inns, clean with good cooking) we may ascend the main valley to the *Cueva de Arazas*, passing on the left the red walls of the cirque of *Cotatuero*. Climbers may go on from the Cueva to Gavarnie (9 hrs.), via the *Gaulis* refuge (7050 ft.). To the N. of the refuge rises *Monte Perdido* (*Mont Perdu*; 10,998 ft.), with the *Cylindre de Marboré* (10,915 ft.), to the left. These two dangerous ascents are better attempted from the French side (see the *Blue Guide to Southern France*)—From the Gaulis refuge (guide essential) we may go due W. over the *Puerto de Fanlo* (7136 ft.) to the *Fon Blanca* hut at the head of the Val de Niscle (see above) and thence by the *Puerto de Niscle* (8104 ft.) to the valley of the Cinca above (11½ hrs from Ordessa) *Bielsa* (see above).

From Torla to *Diescas*, see p. 82.

Our track crosses to the right bank of the stream before the chapel of Santa Elena, in a wooded gorge—4½ hrs. *Bujaruelo* or *Boucharo* (4350 ft.), a hamlet with the Spanish custom-

house and an apology for an inn, is at the E foot of the *Tendeñera* (9350 ft ; 6 hrs ; comp. p 82) —We now zigzag uphill to the N.E —6½ hrs **Port de Gavarnie** (7390 ft) is the frontier pass, with the *Gabiétou* (9950 ft) on the right and a lower ridge on the left. The descent to (8 hrs) *Gavarnie* is straightforward and commands a fine view of the splendid *Cirque de Gavarnie* on the right (comp. the *Blue Guide to Southern France*).

II TO BENASQUE (Luchon).

ROAD to (56½ m , 91 km.) *Benasque* (bad beyond Campo); BRIDLE-PATH thence over the Puerto de Benasque to the *Hospice de France* (7 hrs), and road thence to (6½ m.) *Luchon* Motor services between Barbastro and Graus and (in connection) between Graus and Benasque (1st class, 20 c. per km).

From Barbastro to (12½ m.) *El Grado*, see p. 83. We turn E., crossing the Cinca, and reach the Esera valley at (20½ m.) **Graus** (*Casa Samblancat*, L. or D. 4½, pens 8½ p., *Hot. López*, L. or D. 4, pens. 7½ p), which has an arcaded plaza and an ancient church. To the S.W. is the strikingly situated hermitage of *Nuestra Señora de la Peña*.

Just before Graus a road on the right leads to (10½ m) *Benabarre* (2300 ft., *Fonda Buena de Dios*, L or D. 3½ p., motor-bus from Graus), continued viá (15 m.) *Tolva* to (20 m) *Montañana* in the little known valley of the *Noguera Ribagorzana*, which forms the boundary between Aragon and Catalonia. The valley may be ascended by rough tracks to its head at the *Puerto de Viella* (8854 ft), which leads over to Viella in the Valle de Arán (p 88). There are posadas at *Vitaller* and at *Senet*, near the head of the valley.

We cross the Esera and traverse a short gorge. Beyond (40½ m.) *Campo* the road deteriorates.—56½ m. (91 km.) **Benasque** (3750 ft.; *Hot. Sayó*, L. or D 5, pens. 10–12 p.), or *Venasque*, is a dirty little town with an 11th cent. church, several picturesque old houses with coats-of-arms, and a gloomy castle surrounded by ravines on three sides

Benasque is the starting-point for some of the finest ascents in Spain. To the N.E. rises the massif of the *Montes Malditos*, or *Monts Maudits*, the 'accursed mountains,' so called from their utterly barren appearance. Chief of these is the *Pico d'Aneto* (11,168 ft.), or *Pic de Néihou*, the highest summit of the Pyrenees, usually climbed in 2 days. The route ascends from the *Hospital de Benasque* (see p. 86), whence we cross the Plan des Etangs S.E. to (2 hrs.) the *Refuge de Renclusa* (6972 ft.; chalet-hotel with 8 rooms), where the night may be passed. The actual ascent crosses the Maladeta glacier to (2½ hrs.) the *Brèche du Portillon* (9540 ft.), whence we traverse the main Aneto glacier to (4½ hrs) the *Puente de Mahomet*, the narrow granite arête by which the summit is attained. The *Pico del Medán* or *Pic du Milieu* (11,004 ft.) and the *Pico de la Maladeta* (10,967 ft.), the two other chief summits of the group, each take 4½ hrs from the refuge.

The *Pic des Posets* (11,047 ft.), or *Punta de Lardana*, the second highest summit of the Pyrenees, is a fatiguing climb of 8½ hrs. (guide necessary) from Benasque. The route ascends the *Valle d'Astos*, which ascends N.W. from the main valley at (2 m.) the Puente de Cubere. The final ascent is usually made from (3 hrs) the *Turmes Hul* (5512 ft.; rough night quarters). The view is even more extensive than that from the Aneto. The descent may be made in 5½ hrs. viá the S.E. slopes and *Erísté*, 1½ m. below Benasque. Farther S. is the *Pico de Erísté* (10,027 ft.; 7½ hrs.).—A slightly easier ascent is that of the *Pico Gallinero*

(8918 ft.; $4\frac{1}{2}$ hrs.), affording a good view of the Maladeta, which may be combined with the excursion to Senet (see below) via the Col de Bassibé.

PASSES. *Senet* (p. 85), on the Noguera Ribagorzana, is reached in $10\frac{1}{2}$ hrs. either via the *Puerto de Bassibé* (6628 ft.) and the *Puerto de las Salinas*, or via the *Puente de Cubere* (see below) and the *Puerto de Malibierne* (8682 ft.) on the S. flank of the Maladeta. The descent from the latter pass leads past the numerous lakes of *Llauset*. The *Pico de Malibierne* (10,063 ft., fine view) is climbed from the col in $1\frac{1}{2}$ hr.—The *Hotelleries du Lys*, above Luchon (see the *Blue Guide to Southern France*) may be reached in $8\frac{1}{2}$ hrs. via the *Turmes Hut* (see above) and the *Port d'Oô* (9555 ft.) or the *Portillon d'Oô* (not easy; 9852 ft.), farther E., beneath the W. wall of the *Pico Perdighero* (10,565 ft.), a fine climb of $2\frac{1}{2}$ hrs. from the lake beyond the pass.—The passes leading W. to *Plan de Gistau* (p. 84) are not very interesting.

The track to the *Puerto de Benasque* ascends the left bank of the *Esera*. At (1 hr) the *Puente de Cubere* (4006 ft.) cultivation ends and the Maladeta comes into view. A bold bridge carries the track up the *Valle d'Astos* across the stream. Waterfalls and rapids succeed each other as we ascend past the mouth of the *Valle de Malibierne* (r.) and through a gorge to the *Puente del Campamento*.

On the right is the narrow *Querigüella* gorge, an unfrequented approach to the *Montes Malditos*, which ascends to the large *Lago de Querigüella* (8718 ft.).—On the left is the *Valle de Luterola* at whose head is the *Pico Perdighero*.

2 hrs. *Baños de Benasque* (5585 ft.), a small sulphur spa perched on a precipice on the right.—Passing on the left the fine *Aguas Pajas* waterfall we reach ($2\frac{1}{2}$ hrs.) the *Hospital de Benasque* (5770 ft.), with the Spanish custom-house.—5 hrs. The ***Puerto de Benasque*** or *Port de Venasque* (8032 ft.), the frontier-pass, is a narrow, wind-swept cleft, commanding a fine view of the Maladeta across the *Plan des Etangs*.

The *Pic de Sauvagarde* (8977 ft.; 1 hr. W.; easy) commands an even wider view than the pass.

A path on the right below the pass leads into the *Valle de Aran* (p. 88) by the *Puerto de la Puada* (7907 ft.; 5 hrs. to *Las Bordes*) via the *Guelh de Judu*, one of the sources of the *Garonne*, and the hermitage of *Artiga-Teln*.

The descent into France leaves on the left four little lakes and traverses ($6\frac{1}{2}$ hrs.) the *Culet*, a rock cleft traversed by waterfalls (dangerous avalanches in spring).—7 hrs. *Hospice de France* (4550 ft.; Inn in May–Sept.) and thence to ($6\frac{1}{2}$ m.) **Luchon**, see the *Blue Guide to Southern France*.

E. From Lérida to the Valle de Arán

ROAD to ($131\frac{1}{2}$ m., 216 km.) *Viella* and thence across the frontier to ($30\frac{1}{2}$ m.) *Luchon* via *St-Béat*.

MOTOR-BUSES. FROM LÉRIDA TO FOS, $151\frac{1}{2}$ m. (244 km.), every afternoon in summer to *Salardú* in 8½ hrs., going on next morning to *Fos* in 5 hrs. (41 p., 36 p. 75 c., 34 p.); another service runs direct in 12 hrs. from Lérida to *Pont-du-Roy* (36 p., 32 p., 29 p.). In winter the buses run only to *Esterrí de Aneu*.

FROM BARCELONA TO FOS, 219 m. (353 km.), daily at 7.30 a.m. to *Esterrí de Aneu* (174½ m., 281 km.) in 13½ hrs. via *Igualada*, *Cervera*, *Tàrraga*, *Agramunt*, and *Artesa de Segre*, joining the route from Lérida at *Tiemp*, and going on next morning (in summer only) to *Fos* in 5 hrs. (one class; to *Esterrí*, 34 p. 25 c.; to *Fos*, 50 p. 25 c.). Between *Artesa* and *Tremp* this route crosses the *Sierra de Camols*, a spur of the *Montsech* (fine view of the *Concha de Tremp*).

RAILWAY to (17½ m., 28 km.) *Balaguer*. A projected extension (completed as far as Tremp) ascends the valley to Esterrí, whence it will tunnel through the Pyrenees to Salau, to connect with the French railways at St-Girons.

We quit Lérída (p. 64) by the Barcelona road, which we leave on the right after 1½ m. to ascend the left bank of the Segre alongside the Balaguer railway—8 m. *Villanueva de la Barca*.—10½ m. *Termens*.—We cross the Segre to enter (17½ m., 28 km.) **Balaguer** (*Fonda España*, R. 4, L. or D. 4½, pens. 10 p.; *La Palma*, L. 4, D. 5, pens. 7 p.), the present railway terminus, a small town (5325 inhab.) with an interesting church.

From Balaguer to *Aitesa* and *Seo de Urgel*, see p. 66.

Our road quits the Segre and ascends nearly due N.—25 m. *Avellanes*—Just before (33 m.) *Ager* we turn abruptly to the right (E.) and descend into the valley of the Noguera Pallaresa, having on our right the *Pantano de Camarasa*, a large reservoir for the storage of electric power, and on our left the *Sierra de Montsech* (5495 ft.). We turn N. alongside the Noguera, which we are to follow nearly to its source, and cut through the Montsech in a narrow gorge, beyond which we emerge in the fertile Concha de Tremp.—61 m. (98 km.) **Tremp** (*Hot. Farga*, R. 3, L. or D. 6, pens. 11–15 p.; *del Siglo XX*, R. 3, L. or D. 5, pens. 10–12 p.) is the principal town in the valley (2115 inhab.)—Above Tremp we skirt the *Pantano de Tremp*, a reservoir 6 m. long and 1½ m. wide formed by damming the Noguera, whose waters supply the whole of Catalonia with electricity and serve to regulate the level of the *Llbro*—70½ m. *Pobla de Segur* (1640 ft.). The road on the left ascends the valley of the *Flamisel*.—Beyond (79½ m.) *Gerri* we enter the impressive *Gorge of the Noguera*, which is just wide enough to permit the passage of road and river.—87½ m. *Sort* (2375 ft.; *Hot. Pallas*, L. or D. 6, pens. 10–15 p.; *Pesets*, L. or D. 6, pens. 9–12 p.), a large village at the upper end of the gorge, is the capital of the mountain district of Pallarès.—90 m. *Rialp*.—95 m. *Llavorsí* (2675 ft.).

From Llavorsí a cart-track ascends the valley of the Noguera de Cardós (N.E.) to (26 m.) *Tahesán* (3000 ft.; *Posada José Sarrado*), a curious old village connected by passes with *Ustou* (8½ hrs.) and *Aulus* (8½ hrs.) in France. Several obscure smugglers' paths lead from the E. tributary valleys of the Val de Cardós into Andorra.

At (108 m.) **Esterrí de Aneu** (3185 ft.; *Hot. Pirinenc*, L. or D. 5, pens. 8–15 p.) the road begins a steep and winding ascent of a side valley, leaving the Noguera on the right.

FROM ESTERRÍ TO SALAU, 8½ hrs., good bridle-path. We keep to the left bank of the Noguera—2½ hrs. *Isil* has a Romanesque chapel.—3½ hrs. *Alos* is the last Spanish village, c. 1 hr. beyond which we turn uphill to the right. The valley road leads to Mongarri and Salardú (comp. p. 88).—6 hrs. **Port de Salau** (6733 ft.), the frontier pass between the *Pic de Portabère* (N.) and the *Pic de Pégúille*, commanding a fine view S. of the *Piedrañita* massif, leads us into the *Salat* valley.—8½ hrs. *Salau* (2760 ft.; *Hot. Raufaste*) is 20 m. from St-Girons, see the *Blue Guide to Southern France*.

Leaving the village of Sorpe on the right we climb to (119½ m.) the **Puerto de Bonaigua** (6800 ft.) by which we cross the main watershed of the Pyrenees. To the right is the *Pico de la Lanza* (8724 ft.), to the left the almost unexplored ranges of *Saboredo* and *Colomés* (rising to 9613 ft.). We descend steeply into the valley of the Garona (Garonne), reaching the river at (128 m., 206 km.) **Salardú** (4160 ft.; *Pos. Abadi*), picturesquely situated on a promontory between the Garonne and its tributary the Iñola.

Salardú is a good base for excursions in the *Piedrafit* massif to the E. (*Roca Blanca*, 9050 ft.) and in the lake-studded *Sierra de Montarto* to the S. (Bizberri, 9856 ft.). A fine and easy round leads viâ the *Source of the Garonne* to (1½ hr.) the *Puerto de Beret* (6198 ft.), on the farther side of which is the *Source of the Noguera Pallaresa*. We follow the stream down, leaving on the left the path to *Castillon*, in France, viâ the *Port d'Orle* (7753 ft.; 8 hrs.), and reach (c. 4 hrs.) *Nuestra Señora de Mongarrí* (5420 ft.), a hospice with an inn. Beyond (6½ hrs.) *Bonabé* (Inn and saw-mill) we strike the path descending from the *Port de Salau* (p. 87). Thence to (11 hrs.) *Esterrí*, where we may pass the night, returning by the main road, see p. 87—*Sentein*, due N., in the French valley of the Lez, is reached in 8 hrs. by either the *Port de la Hourquette* (8350 ft.) or the *Port d'Urets* (8357 ft.).

Below Salardú the valley widens. We cross the river before (130 m.) *Artiés*, which has sulphur springs and an old church. At the head of the valley on the left is the *Lago de Rieux* (3½ hrs.), the largest of the Pyrenean tarns.—133½ m. *Betren* also has a church with curious sculptures.—134½ m. (216 km.) **Viella** (3150 ft.; *Hot. Internacional*, L. or D. 6, pens. 16–18 p.; *Universal*, L. or D. 5, pens. 10–12 p.), the capital of the valley, at the confluence of the Rio Negro and the Garonne, has a massive church with an ornate interior, and many old houses.

The VALLE DE ARÁN, or upper valley of the Garonne, is a Spanish outpost on the N. slope of the Pyrenees, and until the completion of the road in 1924 was connected with the rest of Spain only by bridle-paths. Practically independent until the 18th cent., it was annexed to France by Napoleon in 1808, but was finally recognized as Spanish in 1815. The local patois is a mixture of Catalan and Gascon.

FROM VIELLA TO ST-BÉAT, 21 m. (34 km.) by road. After crossing a bridge over the Garonne we pass (1) the Gothic chapel of Mitg-Arán (1 e. mid-Arán), the remnant of a once powerful monastery. Beyond (3 m.) the mouth of the Valle de Barrados (r.) we pass on the left (5 m.) *Las Bordas* and the track leading up the Garona de Juén to Artiga-Telin (comp. p. 86).—Farther on (9 m.) the road to the Portillon diverges on the left (see below).—10 m. *Bosost* (2500 ft.; *Hot. Masés*, L. 6, D. 5, pens. 8–15 p.) has a fine 12th cent. church door.—12 m. *Lés* (2085 ft.; *Hot. de los Baños-Termals*, L. 5, D. 6, pens. 10–12 p., *Franco-Español*, same charges), with the Spanish custom-house and a small sulphur spa, is the starting-point for the *Col d'Aouéran* (7090 ft.), which leads to (8 hrs. E.) *Sentein*.—We cross the frontier by a rebuilt bridge at (15 m.) *Pont-du-Roy*, the terminus of a tramway to Marignac (see below).—17 m. *Fos*, with the French custom-house, is the terminus of the Spanish motor-bus routes.—21 m. (34 km.) **St-Béat** (1725 ft.; *Hôt. de la Terrasse*), the 'key of France,' was the birthplace of Gen. Gallieni.—Road and railway go on to (2½ m. farther) *Marignac-Clerph*, where we join the main route from Luchon (9½ m. S.) to Montréjeau (see the *Blue Guide to Southern France*).

FROM VIELLA TO LUCHON VIÂ THE PORTILLON, 17½ m. (28 km.), rough road (motor road in construction). About 1 m. short of Bosost (see above) we cross

the Garonne and ascend steeply to (11 m.) the *Postillon de Burbe* (Rfmts.; 4292 ft.) on the frontier. The descent of the French valley of the Burbe, passing (14½ m.) the *Cascade Sidonie*, is nearly as steep. We approach Luchon by the valley of the Pique and St-Mamet, leaving on the left the tower of Castelvieu — 17½ m. (28 km.) *Luchon*, see the *Blue Guide to Southern France*.

FROM VIELLA TO THE HOSPITAL DE VIELLA AND SENET, 6½ hrs. by bridle-path. Ascending S. above the right bank of the Rio Negro we reach (3½ hrs.) the *Puerto de Viella* (7953 ft.), a pass on the watershed between the Garonne and the Noguera Ribagorzana. We descend the valley of the latter stream to (5 hrs.) the *Hospital de Viella* (5335 ft.), the base for the fine ascent of the *Pic des Moulères* (9860 ft., 4½ hrs.; guide essential), the E. spur of the Maladeta, which commands a magnificent view of the highest peaks.—6½ hrs. *Senet*, and thence to Benasque, see pp. 85, 86.

13. FROM ZARAGOZA TO VALENCIA VÍA TERUEL

RAILWAY (M.Z.A. and Ferrocarril Central de Aragón), 243½ m. (392 km.), express on Tues. and Sat. in 9 hrs., correo daily in c. 11½ hrs. (33 p. 25, 39 p. 55, 23 p. 95 c.); to *Teruel*, 142 m. (229 km.), in 5 or 6 hrs. (31 p. 15, 23 p. 70, 14 p. 45 c.); from *Teruel* to *Valencia*, 101½ m. (163 km.) in 4-5½ hrs. (31 p. 20, 15 p. 90, 9 p. 65 c.). Carriages are changed at Calatayud.

ROAD, 228 m. (367 km.). 31 m. (50 km.) *La Almunia de Doña Godina* (p. 241). —53½ m. (86 km.) *Calatayud* (p. 248). —78 m. (125 km.) *Daroca* (see below). —85 m. (138 km.) *Burbaguena* —77 m. (152 km.) *Calamocha* (see below). —104 m. (168 km.) *Monreal del Campo* (see below) —149 m. (224 km.) *Teruel* (p. 90). —186 m. (299 km.) *Viver* (p. 91). —195 m. (313 km.) *Segorbe* (p. 91). —228 m. (367 km.) *Valencia*, entered by the Calle de Sagunto (Pl. 1).

Zaragoza (Estación de Madrid), see p. 70. Thence to (60½ m., 97 km.) *Calatayud*, see p. 249. —At *Calatayud* (Fonda) we diverge to the S. from the Madrid line and ascend the uninteresting valley of the Jiloca —82½ m. (133 km.) *Daroca* (Fonda *La Amistad*, L. or D. 4, pens 9 p.; *Gurllen Lozano*, similar charges) is a town of great antiquity (3713 inhab.) standing in the most fertile part of the Jiloca valley between the Sierra de Santa Cruz (4670 ft.) on the W., and the Sierra Palarda (4895 ft.) on the S.E. It is still surrounded by a Moorish wall with more than 100 towers, and the neighbouring hills are crowned by the ruins of old castles. From its position in the narrow valley it is much subject to floods and a tunnel (*La Mina*) 780 yds. long to carry off the superfluous water was cut in 1560 by Pierre Bedel (comp. p. 90). The *Colegiata*, built by Juan II. in the 15th cent., has an older tower, and a doorway with 13th cent. reliefs. *San Martín* contains a superb retablo by Bartolomé Bermejo, and the *Puerta Baja*, the S.W. gate, is covered with glazed tiles and flanked by 14th cent. turrets.—A motor service plies twice daily to Cariñena (p. 78) in connection with the trains thence to Zaragoza.—98 m. *Calamocha*, facing the hill of El Poyo (3960 ft.), has a Moorish bridge and tower.—107 m. *Monreal del Campo* was founded in 1120 by Alfonso I. to keep in check the Moors of Daroca who were not subdued until 1122. About 10 m. S.W. are the well-known *Ojos Negros* iron mines.

A motor-bus runs daily to (29 m. W.; 3½ p.) *Molina*, an ancient Aragonese city incorporated with Castile in 1293 by the marriage of its lady, Doña Blanca, with Sancho IV. It preserves its castle and old walls. To Sigüenza, see p. 248.

On the left now rises the Sierra Palomera (5016 ft.) and on the right are the foothills of the Sierra de Albarracín. The church of (131 m.) *Cella*, near the source of the Jiloca, has a fine plateresque retablo. We cross the watershed and descend the valley of the Turia.

142 m. (229 km.) **TERUEL** (3000 ft.), the capital of its province, is a typical old Aragonese city (12,010 inhab.), brick-built, with castellated walls and mudejar towers. It rises above the left bank of the Turia in a well-wooded vega, and is surrounded by fissured hills of barren red clay.

Hotels. *ARAGÓN, Paseo Infanta Isabel, R. 4½, L. or D. 5, pens from 10 p.; ESPAÑA, Plaza de la Libertad, R. 3, L. or D. 4½, pens. 12½ p.; TURIA, Paseo Infanta Isabel, R. 4, L. or D. 4½, pens. 10 p.

Post Office, Calle Muñoz Degram, E of the Mercado.—**TELEGRAPH OFFICE**, Calle de los Amantes, at the corner of the Mercado.

Fiestas on the last days of May and September.

The town is approached from the station by a monumental flight of steps adorned with a relief of the Lovers of Teruel (see p. 91). At the top is the Paseo Infanta Isabel, or El Óvalo, traversed by the main road from Calatayud to Sagunto. From its N. or left-hand end the Calle del Salvador leads into the tower, passing beneath the fine mudejar tower (recently restored) of the church of *San Salvador*, which contains the miraculous Cristo de las Tres Manos. At the end is the arcaded PLAZA DEL MERCADO (or Plaza Carlos Castel), with a central fountain bearing a bull, the emblem of the town. The Calle Francés de Aranda leads (l.) to the dark **Cathedral**, a 16th cent. building with churrigueresque additions. In the 3rd N. chapel is a retablo by Gabriel Yoli (1538), and the coro has good stalls and a bronze reja. In the S. transept is a painting of the 11,000 Virgins, by the local painter, Ant. Bisquert (1628), and in the chapter-house is the mummified bust of Sánchez Muñoz, the antipope Clement VIII elected at Avignon in 1423. Passing beneath the mudejar tower of the cathedral we reach the Plaza del 29 de Septiembre, with the statue of Francés de Aranda (1346-1438), a patriot friar, and (r.) the *Bishop's Palace*, which has an interesting entrance and patio. From the Plaza de la Libertad, behind the cathedral, with its old houses, the street on the left leads to *San Miguel*, at the back of which (r.) is the remarkable *Aqueduct* (Los Arcos de Teruel), built by the French engineer Pierre Bedel in 1555-60. From San Miguel we may follow the Calle del 3 de Julio and Calle San Martín to the beautiful mudejar **Tower of San Martín* (recently restored), beyond which is the *Puerta de la Andaquilla*. We may return to the centre of the town by the Calle del Seminario, passing the

church of *Santiago*, which contains a retablo by Bisquert.—From the E. side of the Mercado the Calle de Hartzenbusch leads to the church of *San Pedro*, a restored Gothic church with a mudejar tower, whose cloister contains the remains of the 13th cent. 'Lovers of Teruel' (Isabel de Segura and Juan Diego Martínez de Marcilla), who died of grief at being separated and were buried in one tomb. Further S. are the churches of *San Andrés* and *San Juan*, both with noteworthy towers. To the S. of San Juan is the Glorietta, a bulwark of the old fortifications, whence it is worth while to follow the Alcañiz road round the E. side of the city for the sake of the remarkable views.

Motor-bus services ply daily from Teruel to the remote and picturesque hill-towns of (31 m. S.E.; 4 p. 90 c.) *Ademuz* and (20 m. E.) *Albarracín* (Hospedera de Norro, L. or D. 3 p.), the latter built in a valley beneath the ruins of a Moorish city. Between the two towns rise the pine-clad peaks of the *Montes Universales* (5540 ft.), so called as being the source of rivers which water almost every part of Spain, including the Tagus itself, the Turia, and tributaries of the Ebro. About 9 m. N.W. of Albarracín is the summit of the Sierra de Albarracín (6090 ft.).

Quitting Teruel our route ascends to (154 m.) *El Puerto de Escandón* (3996 ft.).—159 m. *La Puebla de Valverde*, a chilly upland town with Moorish walls.—167½ m. *Sarrión* is a little health resort among pine-woods at the E. foot of the Pico de Javalambre (6627 ft.).—The next two stations, (171½ m.) *Mora de Rubielos* and (174 m.) *Rubielos de Mora*, serve two small Aragonese towns on the other side of the Mijares valley, 12 m. and 11 m. N.W. (motor-buses), whose churches are remarkable for works of art of the Valencian school. At *Albentosa*, 2 m. W. of Mora station, is a fine retablo by Pedro Nicolau (early 15th cent.) of the same school.—At (181½ m.) *Barracas* we enter the kingdom of Valencia and zigzag down to the plain through the rugged Sierra de Espiña.—200 m. *Jérica-Viver*. Jérica, a small town with ruined walls and castle, has three old churches, one with an elaborate portal and a mudejar tower in the Aragonese style. We descend the valley of the Palancia.—208½ m. (336 km.) *Segorbe* (*Fondas La Paz, Aragón, Santo Domingo*, L. or D. 3½ p., all plain), an ancient cathedral city (6555 inhab.) of Roman origin (Segobriga Edetanorum), and entirely Aragonese though officially in the Valencian province of Castellón, stands in a side valley above the Palancia, surrounded by 14th cent. walls and commanded by two castles. The unimportant *Cathedral*, which has an attractive 15th cent. cloister, contains a retablo by Vicente Macip (early 16th cent.), other examples of whose work may be seen in the 13th cent. church of *San Pedro*, and in several village churches in the neighbourhood. The 16th cent. church of *San Martín de los Monjes* contains a retablo by Jacomard and a fine Descent into Hell, by Ribalta, over a side altar. To the right of the high altar is the tomb of

the founder, Pedro de Casanova. Other interesting buildings are the *Seminario*, with an older church likewise containing a founder's tomb, and the *Ayuntamiento*, which occupies the former palace of the dukes of Medinaceli. About $1\frac{1}{2}$ m. S. of the town are the ruins of the *Cartuja de Valdecristo* (1385).

Beyond Segorbe we leave the hills to enter the fertile huerta of Sagunto. We cross the Palancia and skirt the castle-hill of Sagunto.—228 m (367 km) **Sagunto**, and thence to ($243\frac{1}{2}$ m., 392 km.) **Valencia**, see pp 118, 117.

14. FROM BARCELONA TO TARRAGONA AND VALENCIA

RAILWAY, 228½ m (368 km), express twice daily in 7½–8½ hrs; correo daily in 11 hrs. (51 p, 34 p 75, 24 p 60 c), to *Tarragona*, 57 m (92 km.), express twice daily in 1½–1¾ hr.; correo or ligero 11 times daily via Villanueva or Villafrañca in 1½–3½ hrs (15 p 25, 11 p 80, 7 p 55 c.)

ROAD, 221 m. (356 km), leaving Barcelona by the Calle de las Cortes (Pl 53).—13 m. (21 km) *Castelldefels* (p. 68).—25 m. (40 km) *Sitges* (p. 68).—30 m. (48 km.) *Villanueva y Geltrú* (p. 68).—42½ m. (68 km.) *Vendrell* (see below).—60½ m. (97 km.) *Tarragona* (p. 93).—112½ m. (181 km.) *Amposta* (p. 100).—132 m. (213 km) *Vinaroz* (p. 101).—148 m. (222 km.) *Benicarló* (p. 101).—152 m. (244 km.) *Alcalá de Chisvert* (p. 102).—182 m (293 km.) *Castellón de la Plana* (p. 102).—186 m. (300 km) *Villarreal* (p. 103).—194 m (312 km.) *Nules* (p. 103).—208 m. (335 km) *Sagunto* (p. 118).—221 m. (356 km.) *Valencia*, entered by the Calle de Sagunto and the Puente de Serranos (Pl. 2).

Barcelona (Francia) and thence to ($41\frac{1}{2}$ m., 67 km) *San Vicente de Calders* via Villanueva y Geltrú, see p. 68.

FROM BARCELONA TO SAN VICENTE DE CALDERS VIA VILAFRANCA DEL PANADÉS, 51½ m. (83 km.), a longer route followed by some of the trains to Tarragona, and also by some of the trains to Reus and Zaragoza (comp. p. 67).—Diverging from the shorter route beyond (5 m.) *Sanis*, the line ascends the left bank of the Llobregat, parallel with the Montserrat railway on the right bank (comp. p. 55). Beyond (9½ m.) *Cornellá* (p. 55) the church of San Baudilio is prominent on the left.—11 m. *San Feliu de Llobregat* is an important industrial suburb (4406 inhab.).—13½ m. *Molíns de Rey*, with a good bridge across the river.—15½ m. *Papiol* has an old castle.—As we approach (21 m.) *Martorell* the Pont del Diable (p. 55) is seen on the left and Montserrat on the right.—From Martorell to *Montserrat* and *Manresa* and to *Igualada*, see p. 55.—We cross the Montserrat railway and the Llobregat and ascend the side valley of the Noya.—The church of (25 m.) *Gélda*, on a hill on the left, is built into the ruins of an old castle, said to be Roman.—29 m. *San Sadurni de Noya* is noted for its sparkling champagne-like wine (known locally as 'xampany').—36½ m. *Vilafrañca del Panadés* (8586 inhab., *Hot. Rambla*, L. or D. 6, pens. 12 p), the centre of a fertile wine-growing district, preserves a few old mansions, including the palaces of the kings of Aragon and the barons of Rocafort. The town was taken from the Moors in 1000 and made a 'free town' in order to attract settlers. At *San Martín Sarroca*, 6½ m. N.W., is a charming little Romanesque church (11th cent.), and at *Olérdola*, 3 m. S., are the ruins of a castle, perhaps once the stronghold of *Carthago Vetus*, the first Punic settlement in Catalonia. The church of (44 m.) *Arbós* contains a fine retablo, carved with scenes from the life of St. Julian, and on its W. front are statues of the four Doctors of the Church, with St. Julian and the Madonna.—48½ m. *Vendrell* (*Hot. del Centro*, L. or D. 5 p.) has a curious weather-vane on its church tower, called *El Angel Negro*.—51½ m. *San Vicente de Calders*. Thence to Tarragona and Valencia, see p. 93; to Reus and Zaragoza, see p. 67.

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On emerging from a tunnel beyond San Vicente we see on the right the *Arco de Bará*, a well-preserved Roman ⁴ Arch with a span of 17 ft. and four fluted pilasters on either face. The cornice is a modern restoration. This was built astride the old Via Maxima by L. Licinius Sergius Sura, a friend of Pliny the Younger (2nd cent. A.D.). The arch is 3 m. by road from (49 m.) *Torredembarra*.—At (51 m.) *Altafulla* are three ruined castles, one on the cliff-edge. On the right, after crossing the Gayá on a suspension bridge, we see the Torre de los Escipiones (p. 98).

57 m. (92 km.) **TARRAGONA** (27,883 inhab., *Fonda de la Estación*), one of the most interesting cities in Spain for early Gothic architecture and Roman remains, stands on a limestone rock 260 ft. above the sea and the river Francolí, which enters the sea c. 1 m. W. It is surrounded by a pleasant hilly country which rises gradually towards the distant mountains of Aragón. The old town, surrounded by cyclopean walls as well as by more modern fortifications (now dismantled), commands a fine view of the coast from Barcelona to the Ebro delta. The modern town around the harbour is not especially interesting, except as the chief export centre for the famous Tarragona wine.

Hotels. *EUROPA (Pl. b; 10), 60 Rambla de San Juan, R. 9, B. 2, L. 11, D. 11, pens. 20–40 p.; PARIS (Pl. a; 11), 6 Rambla de San Carlos, R. 8–15, B. 2½, L. 10, D. 10, pens. 20–30 p.; CONTINENTAL (Pl. c, 16), 30 Calle de Apodaca, R. 5, L. or D. 6, pens. 15 p., INTERNACIONAL (Pl. d; 10), 26 Calle de Augusto, R. 4–7, L. or D. 5½, pens. 15–18 p.; DEL CENTRO (Pl. f; 10), 63 Rambla de San Juan, R. 5, L. or D. 6, pens. 12–15 p., NACIONAL (Pl. e; 11), 1 Rambla de San Carlos, R. 4, L. or D. 5, pens. 10–12 p.

Restaurants. At the *Hotels Paris* and *Europa*; *Arnau*, 9 Calle de Barcelona.—CAFÉS. *Centro*, *Tarragona*, Rambla de San Juan; *Suizo*, Rambla de San Carlos.

Post Office (Pl. 11), 37 Rambla de San Juan.—TELEGRAPH OFFICE (Pl. 10), at the corner of the C. de Fortuny and C. de Reding.

Taxis. 1st class, 1 p. 25 c. per km.; 2nd class, 75 c. per km. Double

fares at night.

Motor-Buses. From the Calle Real to the Rambla de San Carlos (25 c.), going on in summer to the Playa del Milagro. Also from the Rambla de San Juan to *Reus* (1 p. 25 c.), *Valls* (2 p.), *Vendrell* (3 p.), etc.

Steamers of the Comp. Trasmediterranea fortnightly to Barcelona, Marseilles, and Genoa, and via Valencia, Alicante, and Málaga, to New York; *Ybarra y Comp* run a weekly coasting service in either direction; the *Comp. Transatlántica* run services c. fortnightly to Cuba and New York; to *Palma de Mallorca*, p. 120.—**Boats** for hire (no fixed tariff), 5 p. per hr. up to 4 pers., 50 c. for each 50 kg. of luggage.

British Consulate, 12 Plaza Olózaga (Pl. 22).

United States Consular Agent, 27 Calle de Apodaca.

Sindicato de Iniciativa, Rambla de San Carlos.

History. The Carthaginian fortress of *Tarchon*, built on the site of the Iberian stronghold of *Cosse*, whose cyclopean walls still survive in part, became under the Roman domination one of the most important cities in Spain. First occupied by the brothers Publius and Gnaeus Scipio, *Tarraco* was made the capital of the province of Hispania Citerior, or Tarraconensis (with the titles of Colonia Julia Victrix Triumphans), by Augustus, who wintered here in 26 B.C. after his Cantabrian campaign. The fertile plain and sun-baked shores ('*aprica litora*') are praised by Martial, and the wines of '*vitifera Laetania*,' rivals of the Falernian,

are described by Pliny. Though it suffered at first from the Gothic invaders, it regained its prosperity later, and it was the scene of the death of St. Hermengild, beheaded by his Arian father, King Leovigild, for adhering to the Roman faith. The city was razed by the Moors in 714 and remained practically deserted until the end of the 11th cent. The archbishopric, founded early in the Christian era but transferred by the Goths to Vich, was restored in 1089, and in 1118 the city was granted to the Norman adventurer Robert Burdet. Throughout the history of the Spanish kingdom Tarragona showed a stubborn loyalty to the kings of Spain and was ever a bulwark against insurgents and invaders, though its commercial importance passed to Barcelona and Valencia. In 1811 it was one of the few cities in Spain that resisted the invading French army, and when at length taken by Suchet it was ruthlessly sacked, and 6000 of its inhabitants were massacred. The retreat of Sir John Murray before Soult's approach to Tarragona in 1813 is described by Napier as "an operation perhaps the most disgraceful that ever befell the British arms."

From the station (Pl. 23) the steep Avenida de Castelar ascends on the right to the RAMBLA DE SAN JUAN (Pl. 3-17), the chief promenade of Tarragona, a fine tree-planted street separating the old town from the new. At the end overlooking the sea ('El Balcón') is a monument to Roger of Lauria (p. 68), by Felix Ferrer, and further inland another monument commemorates the victims of the Peninsular War. From the Rambla we may follow the Pasco Pi y Margall, which follows the line of the cliff overlooking the sea. Below us, on the right, is the *Parque del Milagro* (Pl. 12) on the site of the Roman *Amphitheatre*, whose extent may still be traced. Following the Rambla de San Carlos for a few paces we turn r. along the Bajada de Pilatos in order to visit the remains of the Roman prætorium, now known as the *Palacio de Augusto* (Pl. 12) or *Torreón de Pilatos*, names referring to Augustus's sojourn in the town (26-24 B.C.) and to the fable that Pontius Pilate was prætor of Hispania Tarraconensis.

In the part of the old town between the Palacio de Augusto and the Plaza de la Constitución (Pl. 11) was the site of the *Forum* and the *Circus*, many of whose arches may be seen incorporated in the houses of the Pescaderia, the Plaza de los Cedazos, and the neighbouring alleys (see p. 97). The *Prætor's House*, on an eminence (view), was later the residence of the Visigothic dukes and the Aragonese kings.

From the Plaza del Rey just beyond the Palacio we descend the Calle de la Portella to the *Puerta de la Portella*, one of the original gateways in the cyclopean wall, through which we emerge on the Paseo de San Antonio. At the end of the paseo, in a little garden, is a beautiful 14th cent. cross, restored in 1604. It is possible to follow the walls around the town to the other end at the Puerta del Rosario (p. 97), but it is better to re-enter the old town by the *Puerta de San Antonio* (Pl. 6) and make our way by the Calle de los Descalzos and Calle Santa Tecla to the cathedral.

The **Cathedral* (Pl. 6), one of the most interesting churches in Spain, shows the transition from the late Romanesque style of the closing years of the 11th cent. to the fully developed early Gothic of the 13th.

Begun c. 1089 on the site of an older church, which itself occupied the probable emplacement of a Roman temple of Jupiter, the first parts of the cathedral were built by the sainted archbishop Olegarius and his warrior ally Burdet (p. 94) with an eye to a possible return of the Moors. Consequently their work is well adapted for defence and the apse has the grim simplicity of a bastion. The work continued throughout the 13th cent. under the direction of Frater Bernardus (d. 1256), and the building was consecrated as a whole in 1331.

The **Exterior**, the view of which is much hampered by outbuildings, is interesting rather than impressive. The **W. Front**, still unfinished, rises in two stages, the uppermost of which contains a huge rose-window between buttresses intended to be crowned by pinnacles. In the niches of the deep Gothic *Portal (1278) in the lower stage are statues of prophets and apostles, while the tympanum is filled with elaborate tracery. The doorway itself, with monolithic jambs and lintel, is divided by a figure of the Madonna, below and above which are curious bas-reliefs. The statues of the portal are by Bartolomé or Barthélemy 'le Normand'; those on the flanking buttresses are later additions by Jaime Castayls of Zaragoza (1375). The 16th cent. doors, with their knockers, hinges, and bosses, are noteworthy. On either side of the central door are smaller Romanesque doors, that on the S. surmounted by a relief of the Passion, that on the N. by an early Christian sarcophagus. Over each is a small wheel window. —The tower (1292), square below and octagonal above, and the eight-sided cimborio, are best seen from the E. end of the church.

The **Interior** (340 ft. long, 148 ft. across the transepts, 105 ft. across the nave) is simple and severe, with piers massive to the point of clumsiness but redeemed by the delicacy of their bases and capitals. The nave is almost twice as high as the aisles. Some of the finely-coloured glass in the windows of the clerestory and transepts is the work of Juan Guas (1574). The nave is hung during festivals with Flemish tapestries presented to the church c. 1600. Against the W. wall of the Coro of marble and jasper is the tomb of Jaime el Conquistador (d. 1276), set up in 1854 and incorporating some materials from his ruined sepulchre at Poblet. The walnut *Silleria* is a fine late Gothic work by Francisco Gomar and his son (1478) and the remarkable *Organ* was designed by Canon Amigó of Tortosa (1563) and painted by Pere Serafi (16th cent.). The **NAVE CHAPELS** are varied in style and contain some interesting monuments. N. side. The 1st and 2nd were built at the expense of Abp. Pedro de Cardona (d. 1531), whose tomb, with that of his nephew Luis, also archbishop, is in the 2nd. The 3rd chap. is baroque. In the wall between the 4th and 5th is the tomb of their founder Abp. Juan Terés, beneath a Corinthian pavilion by Pedro Blay (c. 1590). —S. side. The S.W. chapel, or Baptistry (1341), contains as font a Roman marble basin which legend declares to have been the bath of Augustus. Beyond the late 14th cent. chapel of San Miguel comes the elaborate baroque chapel (1760) dedicated to the patron-martyr of Tarragona, Santa Tecla. Passing two late 16th cent. chapels we enter the **TRANSEPTS**, lighted by the low octagonal cimborio, or central lantern. On the E. side of each transept is a small Romanesque apse. On the right, between the S. transept and the Capilla Mayor, is the Romanesque *Puerta de Santa Tecla*.

In the *CAPILLA MAYOR*, which has a fine early *reja* (1438), is a magnificent **Retablo*, florid Gothic in style, the work of Pedro Juan de Tarragona and Guillermo de la Mota (1426-34). Above a series of alabaster reliefs illustrating the life of St. Thecla are wooden statues of the Madonna, St. Paul, and St. Thecla, separated by reliefs of scenes from the life of Christ. To the left is the tomb of Abp. Juan de Aragón (d. 1334), patriarch of Alexandria, to the right that of Abp. Alfonso de Aragón (d. 1514), and behind the altar in the old Romanesque apse is an urn containing the ashes of Abp. Cyprian (d. 683).

In the apsidal chapel of San Olegario, on the right of the Capilla Mayor, begins the stair ascending the tower, whose summit commands a fine view.

On the N. side of the Capilla Mayor, near a Byzantine doorway, is the 14th cent. *Capilla de los Sastres* (Tailors' Chapel); with a large relief of the Madonna. In the adjoining N. transept is the entrance to the cloister. This round-arched double **Doorway*, the finest in the cathedral, has, on the cloister side, some charmingly expressive sculptures showing the Awakening of the Magi by an angel, their Progress to Bethlehem, and the Nativity.

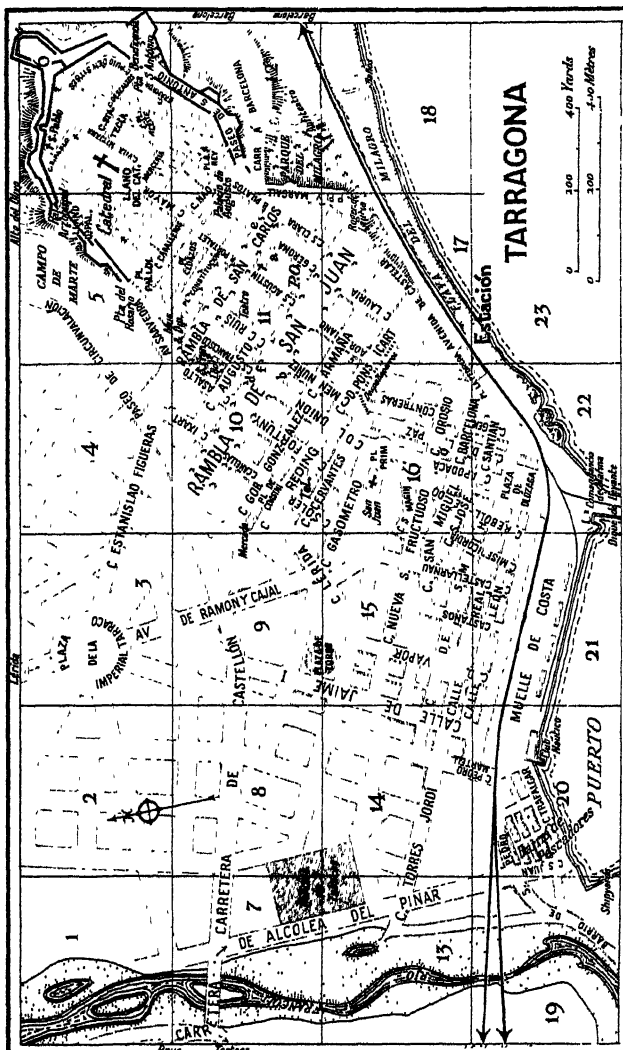
The **Cloister*, unusually placed N.E. of the church, is a splendid work of the early 13th century. Each side is composed of six bays with three round arches to a bay and two circular openings above, some of which retain their tracery. Most of the capitals are foliated, but some are adorned with quaint reliefs, including the well-known 'procesión de las ratas' (at the end of the 2nd bay going E.) where a cat's funeral conducted by rats is rudely interrupted by the awakening of the 'deceased.' The *Chapter House*, in the S.E. corner, is now dedicated to Corpus Christi and contains figures of saints (14th cent.). On the E. side is the chapel of Santa Magdalena, with curious reliefs of her life (16th cent.), and farther on (housed in a recently discovered portion of the Roman arx, or citadel) is the *Museo Diocesano*, with an interesting collection of architectural fragments, tombs, *retablos*, etc. In the W. wall of the cloister are embedded fragments of Roman sculpture and a small Moorish arch with a Cufic inscription bearing the date 349 (A.D. 960). At the S.W. corner is the *Capilla del Santísimo Sacramento*, built by Abp. Ant. Agustín (d. 1586), with a doorway brought in part from the Roman forum. The founder's tomb within is by Pedro Blay (1590); the 16th cent. statues and bronzes on the altar are noteworthy.

A gate just outside the S. transept doorway (if closed apply to the sacristan) leads to the little Romanesque church of *Santa Tecla la Vieja*, perhaps the original cathedral of Tarragona, which retains some interesting contemporary details.

Leaving the cathedral by the S. transept we follow the Calle Vilamitjana to the left, noting at the corner of the Calle Santa Tecla the remains of a Romanesque church built into a modern house. Turning (l.) into the Calle de San Pablo we reach the modern *Seminario Pontificio*, in one of whose courtyards stands the old chapel of *San Pablo* (Pl. 6), fabled to have been built on the spot where St. Paul preached to the citizens of Tarraco.

This remarkable little church appears to have been rebuilt in part before 1234, but the W. front, with its square door, round window, and elaborately corbelled cornice, is probably older.

Farther on is the neo-classic *Archbishop's Palace* (1827), incorporating a considerable section and a square tower of the



Roman walls (shown on application). Keeping to the right we reach the Bajada del Rosario, whence the cyclopean *Wall with its Roman superstructure is well seen. In the Plaza del Pallol, on the left, is a Roman gateway, probably once an entrance to the *Forum*. Passing through the modern *Puerta del Rosario* (Pl. 5) we may obtain a good view of the stretch of wall running N.E. to the Torre del Arzobispo, including a cyclopean doorway immediately to the right. Farther along the Bajada del Rosario we turn to the left to reach the **Ayuntamiento** (Pl. 5, 11), which contains (ground floor; r.) the *Museo Arqueológico Provincial* (adm. daily 9-1, 3-5), an important collection of Roman and mediæval antiquities.

The VESTIBULE contains pre-Roman and Roman fragments, sculptures from the temples of Jupiter and Augustus, etc. At the entrance to Room 2 (l.) is a fine marble figure of a Roman matron, discovered in 1912.—Room 2 contains the most important objects, including a fragment of a statue of Pomona, a torso of Venus, a fine Parian marble statue of Bacchus, Hellenistic in style, busts of Roman emperors, etc. A bronze bell in Case 10 bears an inscription relating to Tarragona. In the centre is a fine Roman mosaic with a head of Medusa, and on an adjoining stand is a remarkable lamp borne by a bronze negro boy. The sword of Jaime el Conquistador (?) and an illuminated genealogy of the counts of Barcelona and the kings of Aragon (15th cent.) are preserved in a large glass case.—Room 3, opposite, contains Roman inscriptions, paintings from Poblet, etc.—In Room 4, continuing the vestibule, have been collected the remains of the royal and other tombs rescued from the ruins of Poblet and Santas Creus, including portions of the tomb of Jaime el Conquistador (comp. p. 99), reliefs from the tomb-chambers erected in the 17th cent. by the Duke of Cardona and Segorbe, and the huge marble tomb of Don Cristóbal de Icart (16th cent.), from Torredembarra.

The Plaza de la Constitución, in front of the Ayuntamiento, was formerly known as the Plaza del Fuente, from the 'cyclopean' (more likely mediæval) well which descended from its W. side to sea-level. On this site formerly stood the Roman *Circus*, and some of its arches may still be seen built into the houses of the Plaza de los Cedazos, a few steps N.E.

In the lower town, on the site of the original harbour, there is little of interest except the present *Harbour* (Pl. 20, 21), begun in 1491 for Fernando el Católico, and since greatly extended. Some of the mooring posts on the Dique de Levante are Roman columns from the ancient Forum. The monks expelled from the Grande Chartreuse in France now manufacture their liqueur at Tarragona (factory in the Plaza de los Artilleros).

Adjoining the remains of the *Amphitheatre* (p. 94), near the Playa del Milagro, are the ruins of the Romanesque church of *Santa Maria del Milagro* (Pl. 12).

EXCURSIONS FROM TARRAGONA

The **Aqueducto de las Ferreras*, nearly 3 m. N. on the Valls road (carriage 8-10 p.; Valls or Rocafort motor-bus, 1 p.), locally known as the Pont del Diàble, is a portion of the Roman aqueduct that brought water to Tarraco from the river Gayá, 20 m. away. It was destroyed by the Goths and, though partly restored by Abp. de Santán y Valdivieso in the 18th cent., the water-channel has disappeared. Two tiers of arches (25 above, 11 below), however, remain, tanned a deep ochre by the sun. The length is 712 ft., the height 79 ft.

On the road to Barcelona, $4\frac{1}{2}$ m. from Tarragona, rises the **Torre de los Escipiones** (carriage 10-12 p., Vendrell motor-bus 1 p.), a square monument nearly 30 ft. high, bearing on one face two mutilated male figures in high relief and traces of an inscription. Though almost certainly a funerary monument, it is not likely that it commemorates the brothers Scipio who were defeated and slain by the Carthaginians at Amitorgis (Alcañiz, p. 69) in 212 B.C. It is more probably the tomb of a lady of the gens Cornelia, the figures representing two slaves. The excursion may be continued to the *Cantera del Médol* (c. $\frac{1}{2}$ m. farther), a Roman stone-quarry, and to the *Arco de Bará* (p. 93, $12\frac{1}{2}$ m. from Tarragona).

FROM TARRAGONA TO LÉRIDA (Poblet), 64 m. (103 km.) railway in $3\frac{1}{2}$ -4 hrs. (14 p. 80, 11 p. 15, 8 p. 15 c.). Poblet is most conveniently visited by road (motor-car, 70 p.), but a motor-bus connecting with the morning and evening trains at Espluga conveys visitors thence to the monastery and back (2 p. return; motor-car 6 p. return).

The railway at first runs W., crossing the Francolí. 10 m. **Reus** (*Estación del Norte*), where we cross the line from Barcelona to Madrid, see p. 68.—18 m. *Alcover* has a Romanesque church known as *La Mezquita*.—Beyond (21 m.) *La Plana-Picamoixons*, junction for the line to Barcelona via Valls (p. 68), we cross the Francolí several times and emerge into the infertile plain—la Concha de Barbero—in which stands ($27\frac{1}{2}$ m.) *Montblanch* (Fonda San Miguel, L. 5, D. 4, pens. 12 p.), a decaying town with mediæval walls and houses and a 14th cent. church.—31 m. (50 km.) **Espluga de Francolí** (*Hot. La Capella*, R. 4, L. or D. 6, pens. 15 p., *Villa Engracia*, R. $3\frac{1}{2}$, L. or D. 8, pens. 18-25 p.), with a small bathing-establishment, is the station for Poblet, 3 m. S.W. by road (motor-bus, see above). Lunch is obtainable at the posada at the monastery gate.

The once wealthy and powerful ***Monastery of Poblet**, or *Santa Maria de Poblet*, was founded by Ramón Berenguer IV in 1150 and populated by Cistercian monks from Fontfroide near Narbonne. It takes its name not from the legendary hermit, Poblet, but from a poplar-grove (populetum). It was greatly favoured by the kings of Aragon, who honoured it with frequent visits and chose it as their burial-place. The brotherhood of Poblet, however, became in time a preserve for the sons of the aristocracy, and the abbot ruled their lands with haughty severity. In 1835 the 'constitutionalist' Catalans suspected the abbey as a nest of Carlism and a mob from the neighbouring villages invaded it, burning the library and archives and smashing the monuments. The buildings remain in a state of ruin but have now been scheduled as a national monument. Philip, Duke of Wharton (1698-1732), Jacobite and ex-president of the 'Hell-Fire Club,' died at Poblet in extreme poverty.

Entering the outer gate we see on the right, before the inner gate or *Puerta Dorada*, the *Capilla de San Jorge* (1442).

Within the gate, on the left, is the Romanesque *Capilla de Santa Catalina*, dating from the time of Ramón Berenguer IV. In front is seen the elaborate *W Front* of the church, with statues of St. Benedict and St. Bernard, and the Virgin above, flanked on the left by the castellated *Puerta Real*. On either side rise two tall watch-towers, and to the right are the ruins of the 18th cent. abbots' palace. Beyond the *Puerta Real* we see (r), above the huge wine-vaults, the *Palacio del Rey Martín*, begun by Martín I as a retreat for his old age (1397) and continued by Philip IV in 1632. We next enter the beautiful **Cloister* (late Romanesque and Gothic), on which open the *Refectory* and *Kitchen* (N.) and the *Chapter House* (E.), a finely proportioned Gothic square, aisled in the approved Cistercian manner. On the N. side of the cloister is the charming *Glorieta*, a hexagonal fountain pavilion. From the S. side of the cloister we enter the *Iglesia Mayor*, cathedral-like in its dimensions, containing what is left of the royal tombs of the House of Aragon. These stood on either side of the crossing, on depressed arches erected by Pedro IV in 1367, beneath which the Duke of Cardona y Segorbe (1661) inserted tomb chambers. On the N. side were the tombs of Jaime I (d. 1276), Pedro IV (d. 1387) and his two queens, Ferdinand I (d. 1416), and Martín I (d. 1410); on the S. those of Alfonso II (d. 1196), and Juan I (d. 1395) and Juan II (d. 1479) with their wives. Some of the reliefs remain on the S. side; the rest have been removed to the cathedral and museum of Tarragona (pp. 95, 97). The *Sacristia Nueva*, on the S. side of the church, dates from the 18th century. Other buildings of interest are the *Library* and *Archives*, beyond the N.E. corner of the cloister, and the enormous *Dormitory of the Novices*, a vaulted hall 285 ft. long. Behind the apse of the church are the ruined *Cloisters* and *Chapel of San Esteban* (Romanesque).

The rest of the route to Lérida is of little interest. 34 m. *Vimbodí* was the chief centre of the rioting against Poblet in 1835. The ruined castle of *Milmanda*, 1½ m. S., was the summer residence of the abbots of Poblet—48½ m. *Borjas Blancas*.—Before entering Lérida we cross the Segre on a fine bridge.—64 m. (103 km.) *Lérida*, see p. 64.

FROM TARRAGONA TO SANTAS CREUS, 28 m. (45 km.) by road (motor-car 35 p.). RAILWAY via San Vicente de Calders (p. 93) to (28 m., 45 km.) *Valls* (p. 68) in 2 hrs. by the early morning tram. Motor-bus thence to *Santas Creus*, see p. 68.

The RAILWAY FROM TARRAGONA TO VALENCIA skirts the sea nearly all the way. At first, however, we cross the base of Cabo Salou (l.) with the fertile plain of Tarragona backed by the Priorato hills on the right.—65 m. *Salou*, once an important seaport whence Jaime el Conquistador set sail for the conquest of

Majorca in 1229, is now important only as a bathing-resort, chiefly frequented by the people of Reus. Railway to *Reus*, see p. 69.—69 m. *Cambrils*, the Roman Oleaster, has a lofty church-tower fortified for coast-defence. The landscape changes and we approach a desolate heath, with scattered palmettos.—77½ m. *Hospitalet-Vandellós* takes its name from an old hospice (seen on the left) for pilgrims who had crossed the mountains from Zaragoza. On the right rises the *Sierra de Balaguer* (2992 ft.), with its ruined castle.—87½ m. *Ametllá del Mar* is picturesquely situated on a little cove. To the right is the castle of Perelló and ahead, to the left, the Montsiá rises behind the Ebro delta.—Beyond (95 m.) *Ampolla-Perelló*, where the railway quits the coast, the delta extends away to the left, an unhealthy expanse of swamp dotted with lagoons and intersected by canals.—At (101 m.) *Amposta* (Hot. Centro, L. or D. 4, pens. 9 p.) the line turns N.W., skirting an irrigation canal. The village of Amposta lies 2 m. S., on the other bank of the Ebro. Farther on we turn N. and enter the beautiful 'huerta' of Tortosa, fertilized by irrigation channels and water-wheels and backed by an imposing mountain-chain culminating in *Monte Caro* (4570 ft.).

109½ m. (176 km.) **TORTOSA** (*Fonda de la Estación*; *Hot. Siboni*, L. 5, D. 6, pens. 13 p.; *España*, R. 5, L. 5, D. 5½, pens. 12 p.; *de Paris*, L. or D. 5, pens. 11 p.), an old town with 33,044 inhabitants, lies on both banks of the Ebro, about 6 m. above its delta. Girt with walls and commanded by a castle, it still preserves a mediæval air, though its trade in olive-oil and esparto gives it a certain animation. The Ebro, crossed by an iron bridge and a picturesque bridge of boats, is here 240 yds. wide and 13 ft. deep, allowing small sea-going vessels to ascend to the quays.

HISTORY. Tubal, Hercules, and St. Paul all figure pleasantly in the local legends of Tortosa but it is at all events established that the Roman colony, *Dertosa Julia Augusta*, was sufficiently important to possess a mint. Tortosa, as the key of the Ebro, rose to importance under the Moors, who held it from the 8th cent. till 1148, except for a few years after Louis the Debonair's successful assault in 811. In 1148 Ramón Berenguer V, urged by Pope Eugenius III to exterminate the pirates who were a thorn in the side of Italian commerce, took the town with the aid of the Genoese and the Knights Templar. A counter assault in the following year would have been successful but for the courage of the women who manned the battlements while their men-folk sallied out and drove off the Saracens. For their bravery Don Ramón decorated the women with the red scarf of the order of La Hacha, permitted them to import dresses free of duty, and gave them precedence of the men at marriages. In 1708 Tortosa was taken by the French under Orleans (afterwards the Regent), and in the War of Independence it was surrendered to Suchet in 1811. The Carlist general Cabrera (1810-77) and the sculptor Agustín Querol (1863-1909), were born in Tortosa.

The **Cathedral** was founded in 1158 by Bp. Gaufredo on the site of a mosque built by Abderrahman III in 914. The present building dates from 1347, but has a massive classic-baroque façade, added in the 17th cent., out of harmony with

the Gothic interior. The *sillería* of the *coro*, with rich Corinthian ornaments and figures of saints, is by Cristóbal de Salamanca (1588-93). The reliefs on the pulpits and the enriched iron choir-screen deserve notice. The chapel of the Holy Girdle (*Santa Cinta*) is adorned with precious marble and in the chapel of Santa Candia are preserved the tomb-inscriptions of the first four bishops (1165-1254).

The *Sacristy* contains a Moorish ivory casket and a Cufic inscription recording the erection of Abderrahman's mosque. The charming 14th cent. *Cloister* is entered through a portal with five statues. The name of the tower, *Almudena*, is a corruption of the Arabic *El Madna*, a minaret.

To the S. of the cathedral, near the river, are the 14th cent. *Bishop's Palace* and the *Lonja*, of the same period, and to the N. is the *Colegio de Santo Domingo*, enclosing a dignified 16th cent. patio, with medallions of the kings of Aragon. In the church of *San Juan* is the fine tomb of Bp. Veschi (d. 1660).

Excursions may be made from Tortosa by road to (2 m. W.) *Roquetes*, with a physical observatory in a Jesuit college (adm. on Fri. afternoon); to (16 m. S.) *San Carlos de la Rápita*, situated on the *Puerto de los Alfaques*, a sheltered harbour protected by the Ebro delta, to (15 m. N.) the baths of *Cardó* (motor-bus ascending the left bank of the Ebro), accommodated in a 17th cent. monastery; and by river (steamer every afternoon) to *Amposta*, 8½ m. downstream.

The Ebro, the greatest river of Spain, enters the Mediterranean 25 m. below Tortosa after a course of 466 m. through Old Castile, Navarre, Aragon, and Catalonia. The delta, an unhealthier Camargue, extends to the Cabo de Tortosa, on which stands a lighthouse.

On quitting Tortosa the railway crosses the Ebro by a long girder bridge and turns S, with Monte Caro (4570 ft.) on the right and the ridge of Montsiá (2500 ft.) on the left. The line intersects several barrancos, or torrent beds subject to violent floods.—118 m. *Santa Bárbara*.—Beyond (129 m.) *Ulldecona* we cross the *Cañía* and, entering the ancient kingdom of Valencia (p. 32), descend rapidly to the coast at (137 m.) *Vinaroz* (Fonda Viuda de Aparici, L. 4, D. 4½ p.), a fishing port (7846 inhab.) on an open bay, noted for its sturgeons and lampreys. The Duc de Vendôme, who won the battle of Villaviciosa (p. 247) for Philip V in 1710, died here in 1742 from a surfeit of the local fish; his body was transferred to the Escorial by Philip V.

About 41 m. N.W. (motor-bus in 4 hrs.; 13 p. 40 c.), among the hills of the *Maestrazgo*, is the finely situated *Morella* (Fonda Viuda Elias Antolí, L. or D. 4 p.), an old frontier fortress with steep streets, 14th cent. walls and towers, and a castle, held by the obstinate Carlist leader Cabrera from 1838 until its capture by Espartero in 1840. *Morella* is identified with the Roman Castra *Ælia*, the winter quarters of Sertorius. The *Iglesia Mayor* (1317) has a remarkable raised choir approached by a staircase winding around a column and a painting (attributed to Ribalta) of Jaime I with a fragment of the True Cross. Another motor-bus goes on thence to (41½ m.) *Alcaniz* (p. 69) in 4½ hrs. (10 p.).

140 m. *Benicarló* (Fonda La Comercial, L. or D. 4 p.), another fortified town (7012 inhab.), has an octagonal church tower and a dome covered with blue azulejos.—144 m. *Peñíscola* serves the seagirt rock of that name, 4 m. S., a miniature Gibraltar accessible only from the land by a narrow

sand-spit. Here the schismatic pope Benedict XIII (Pedro de Luna) resided from his deposition by the Council of Constance in 1417 until his death in 1423.—We pass a ruined castle (1) before reaching (154 m) *Alcalá de Chisvert*.

Albocácer, 20 m. E. (motor-bus in 2 hrs., 4½ p.), with two interesting churches, the centre of a district noted for prehistoric cave-paintings like those of the Pyrenees and the Pénigord, is a base for excursions in the picturesque *Sierra de Gudar*, on the borders of Aragón

Passing (177½ m.) *Benicasim*, we debouch in the fertile plain of Castellón, with its groves of orange, olive, and carob trees. On the right rises the *Desierto de las Palmas* (see below), in front of the *Peña Golosa*.

185½ m. (299 km.) **CASTELLÓN DE LA PLANA**, the chief town (34,457 inhab.) of its province, stands in a rich, well-watered plain c. 4 m. from the sea. It is a centre for the export of oranges and manufactures azulejo tiles. The old town on the hill 1½ m. N. was captured from the Moors by Jaime I in 1233 and refounded by him on its present site.

Railway Stations. *Del Norte*, N.W. of the town. *Tranvía*, for the local lines to Grao and Onda, Calle del Mar, S.E. of the town.

Hotels. **Suizo*, Plaza Castelar, R. 4, L. 5, D. 5½, pens. from 12½ p. (20 p. with bath); *LA FLOR DE LA PLANA*, Plaza de la Paz, R. 2, L. 3, D. 3½, pens.

8 p.; *FABRA*, Plaza Castelar, R. 3, L. or D. 5, pens. 10–13 p.

Post Office, Calle Carcel Vieja.—**TELEGRAPH OFFICE**, Calle Mayor.

British Vice-Consulate, Plaza del Rey Don Jaime.

Fiestas. Third Sunday in Lent and All Saints' Day.

The Paseo and Calle de San Vicente lead straight from the station to the Plaza del Rey Don Jaime (Pl. Nueva), passing on the right the Plaza de Toros and on the left the shady gardens of the Alameda. In the latter is a monument commemorating the resistance of the town to the Carlists in 1837 and a statue of the painter Francisco Ribalta (1551–1628), the most famous native. In the Plaza del Rey is an equestrian figure of Don Jaime (1897). Keeping nearly straight on we turn to the left at the Plaza de Castelar to reach (r) the Plaza de la Constitución, in which are the octagonal *Belfry* (1591–1604) and the church of *Santa Maria* (c. 1400), which contains two paintings by Ribalta (in the sacristy and in the last S. chapel). There is a St. Roch by the same artist in the *Ayuntamiento*, an early 18th cent. building in this square. The Calle Mayor, behind the church, leads (1) to the *Gobierno Civil*, occupying the convent of Santa Clara, and the church of *La Sangre*, with paintings by Ribalta and Carlo Maratta.

The favourite excursion from Castellón is to the *Monasterio del Desierto de las Palmas* (2392 ft.), best reached by taking a train to Benicasim (½ hr.) and a donkey thence (1½–2 hrs.; apply to the Jefe de la Estación) up a steep hill. Simple but clean quarters and food (no charge, donation expected) are provided by the monks (Carmelitas Descalzas); ladies are accommodated in a separate wing of the monastery. The *View of the Mediterranean is magnificent, especially at sunrise, and pleasant walks may be taken in the adjoining pine forest. At the fiesta on Apr. 24th the monastery is visited by over 10,000 pilgrims.

Shorter excursions may be made to the *Pantano de Maria Cristina*, or irrigation works, in the bed of the Viuda torrent, W. of the town, or by tramway to (3 m.) *El Grao de Castellón*, the port of Castellón, 80 m. off which lie the *Columbretes*, a group of volcanic islets with a lighthouse.—In the other direction the tramway goes via Villarreal (see below) to (13½ m.) *Onda*.—A motor service plies from Castellón to (20½ m. N W) *Lucena del Cid* (Fonda la Favorita), a small hill-town from which the *Peña Golosa* (5948 ft.) may be climbed (4 hrs. up and down).

Quitting Castellón, the railway crosses the Mijares at (188 m.) *Almazora*—190 m. *Villarreal de la Plana* (Hot. España, Fonda del Comercio, L. or D. 4 p.), a flourishing town (16,770 inhab.) with orange-groves irrigated by the waters of the Mijares, was founded by Jaime I in 1272. The principal church has a fine octagonal tower (17–18th cent.). Tramways run to Castellón and Onda (see above), and to (7 m. S E) *El Grao de Burriana*, a small fishing and orange port with a sandy beach—192½ m. *Burriana*, served also by the Villarreal tramway, is an important centre of orange-growing (13,895 inhab.), and preserves part of its old walls and a 16th cent church with interesting reliquaries—197 m. *Nules*, another walled town, is the station for the hot springs of *Villavieja*, 2 m. W.—At (204½ m.) *Almenara*, whose ruined castle was once the key of Valencia, Jaime I defeated the Moors in 1238.—210½ m. (339 km.) *Sagunto*, and thence to (228½ m., 368 km.) **Valencia**, see pp. 118, 117.

15. VALENCIA AND SAGUNTO

VALENCIA or *Valencia del Cid*, the second port of Spain, the chief town (267,346 inhab. in 1927; c. 500,000 with its suburbs) of its province, and the ancient capital of the kingdom wrested by the Cid from the Moors, stands c. 2 m. from the Mediterranean in the midst of the most fertile huerta in Spain, watered by the Turia or Guadalaviar. For nine months of the year it enjoys a delicious climate, but the hot summer months are reputed malarious. Valencia has been to a certain extent modernized and rebuilt in recent years and stripped of its ancient walls, but the many narrow streets, low houses, and defence towers that survive in the old town still recall the aspect of a mediæval city. The bright azulejo roofs of the churches and the gay awnings sheltering the house-windows from the sun are of a character peculiar to the city, and the numerous churches, mostly disfigured in the 17–18th and early 19th cent., contain many paintings of a school second only to that of Seville. Of ancient Moorish architecture the Portal de Valldigna (p. 109) and the Baños del Almirante (p. 115) are the only remains.

Railway Stations. *Estación del Norte* (Pl. 23), Calle de Játiva, for trains to Madrid, Barcelona, and the South.—*Central de Aragón* (beyond

Pl. 6), Av. de los Aliados, for Teruel and Zaragoza.—*Ferrocarriles Económicos* (Pl. 2) or *Central*, C. Orilla del Rio, for light railways to Liria, Bétera,

Rafelbuñol, El Grao, etc.—*De Aragón* or *de Liria*, 195 C. de Cuarte (beyond Pl. 19), for Liria viá Manises.—*De Jesús*, Camino de Jesús (beyond Pl. 22), for Villanueva de Castellón.

Arrival by Sea. *El Grao* (p. 116), the port of Valencia, is connected with the city by railway and tramway (taxicab for 2 pers., 3 p., cab, 2½ p.). Some steamers berth at the quays, but in most cases passengers land by small boat (no tariff).

Hotels. REINA VICTORIA (Pl. a; 16), 4 C. Barcas, first class, R. 8-30, L. 7, D. 9, pens. 13-30 p.; PALACE (Pl. b; 10), 42 C. de la Paz, R. 10-20, L. 6, D. 7, pens. 18-30 p.; INGLÉS (Pl. c; 10), 5 C. de Canalejas, R. 7-30, L. 6, D. 7, pens. 17-30 p.; *ESPAÑA (Pl. d, 16), 1-7 C. Barcas, R. 5-15, L. or D. 6, pens. from 13 p.; REGINA (Pl. e; 17), 6 C. Lauria, R. 6-16, L. 5, D. 6, pens. from 12½ p.; RIPALDA (Pl. f; 16), Pasaje Ripalda, R. 6-15, L. 5, D. 6, pens. from 15 p.; MUNICH (Pl. g; 9-10), 2 C. de la Paz, R. 4-13, L. or D. 5, pens. from 11 p.; ORIENTE (Pl. h; 16), 84 C. de San Vicente, R. 4-13, L. or D. 5, pens. from 11 p.

Restaurants. *Ideal Room*, 19 C. de la Paz, first class, *Leon de Oro*, 8 Plaza M. Benlliure, *Sorolla*, 5 C. Alfredo Calderón, *La Habana*, 1 C. Pintor Sorolla; *As de Oro*, 5 C. Barcas, etc.—CAFÉS. *Siglo*, Plaza de la Reina; *Royalty*, 2 C. Pascual y Genís; *Continental*, 46 C. de la Paz; *Colón*, *Marít*, *La Gran Peña*, 28, 5, and 9 C. Pi y Margall.

Post and Telegraph Office (Pl. 16), Plaza de Castelar.

Banks. *Anglo-South American*, 24 C. Pascual y Genís; *Crédit Lyonnais*, 25-27 C. San Vicente; *Hispano-Americano*, 6 C. Barcas; *España*, 8 C. Barcas.

British Consulate, 24 C. Pascual y Genís (Pl. 17).—U.S. Consulate, 8 C. San Vicente (Pl. 15).

English Church Services at 46 C. Ciscar (Pl. 12) on Sun. at 10 a.m. and at the *Seamen's Institute*, A 14 Paseo de Caro, at El Grao (p. 116) on Sun. at 7 p.m.

Cabs. MOTOR TAXICABS, 40, 60, or 80 c. per km.; waiting 3 p. per hr. Trunk 1 p., suit-case 50 c. No double fares at fiestas.—HORSE CABS (coches de punto; 1 or 2 horses), for 2 pers. within the 'Camino de Tránsito' (octroi streets), 1 p. 25, each extra pers. 50 c.; per hr. 2½ p., each extra pers. 50 c.

Outside the above limits, per hr., 3 p., each extra pers. 50 c. For a drive on the Alameda between 4 and 7 p.m., per hr. 3 p.—*Galerías* (4-wheeled covered carts), per drive, 3 pers., 1 p. 25 c., per hr. 2½ p., each extra pers. 50 c.—*Taritanas* (2-wheeled covered carts), per drive 3 pers., 1 p., per hr. 1½ p., each extra pers. 25 c.

Tramways (10 c. per section). 1. *Estación del Norte* (Pl. 23) viá Av. Amalio Gimeno, C. San Vicente, Plaza de la Reina, Cathedral, and Torres de Serranos, to the *Estación Ferrocarriles Económicos*—2. *Glorieta* (Pl. 11), viá C. de la Paz, C. San Vicente, Plaza Castelar, C. Pintor Sorolla, to the Glorieta, and thence by the Puente del Mar and Av. al Puerto to *Grao* (25 c.) and *Malvarrosa* (30 c.; p. 116).—3. *Plaza Castelar* (Pl. 16) viá C. Barcas, Glorieta, Puente Real, Alameda, and Av. al Puerto to *Grao* (20 c.) and *Malvarrosa* (25 c.; p. 116).—5. (circular route). *Estación del Norte*, viá C. de Colón, Glorieta, Torres de Serranos, Portal Nuevo, C. Guillem de Castro, Torres de Cuarte to *Estación del Norte*.—6. *Rusafa* (beyond Pl. 24) viá C. de Colón, Glorieta, C. de la Paz, Cathedral, Torres de Serranos, Plaza del Mercado (returning viá C. Molina Robella and C. Adresadors), C. Bolseria, C. de Cuarte, Torres de Cuarte, *Estación de Aragón* (beyond Pl. 19) to the *Matadero*.—8. (circular route). *Llano del Remedio* (Pl. 12), viá Gran Vía, Est. del Norte, Plaza Castelar, C. San Vicente, C. de la Paz, Glorieta to *Llano del Remedio*.—9. *Plaza Castelar* (Pl. 16) viá C. Játiva and Estación de Jesús to the *Cementerio*.—SUBURBAN SERVICES. The most important are: 20. *Plaza de San Agustín* (Pl. 22) to Catarroja (25 c.) and *Silla* (40 c.), every 10 min.—23. *Glorieta* (Pl. 11) to Burjasot (20 c.) and *Godella* (30 c.), every 9 min.—23. *Torres de Cuarte* (Pl. 19) to *Manises* (30 c.), every 9 min.

Motor-Buses. Regular daily services to *Sagunto*, *Liria*, *Manises*, *Bétera*, *Gandía*, etc.—Motor coach of 'La Unión' Company (10 C. Llop), four times daily viá *Gandía* (6 p. 50, 5 p. 50, 4 p. 50 c.) to *Denia* (p. 41; 10 p., 8 p., 6 p. 50 c.).

Steamers (from El Grao, p. 116). To the BALEARIC ISLES (*Compañía Tras-*

mediterránea): to *Palma* on Wed at noon and Fri. at 6 p.m. (47 p. 75, 31 p. 50, 18 p. 40 c.), to *Ibiza* on Wed. at noon (42 p. 25, 26 p. 25, 16 p. 75 c.).—To *SPANISH PORTS* to *Barcelona*, express service on Wed. & Sat. at 7 p.m. (32 p. 25, 21 p. 25, 8 p. 65 c.; clase de preferencia, 53 p. 25 c.), ordinary service on Thurs. (no preferencia); to *Gandía* on Tues.; to *Alicante*, *Cartagena*, *Almería*, *Málaga*, *Morocco*, & *Canaries* every other Fri.—*Ybarra y Ca.* run weekly services to *Barcelona* (Mon. viâ *Tarragona*, Thurs. viâ *Sagunto* & *Tarragona*) and viâ S. Spanish ports to *Seville*, *Vigo*, *Coruña*, *Bulbao*, etc., every Mon.—*Tripcovich Line* (Italian), weekly to *Alicante*, *Oran*, *Málaga*, and *Tangier*, and to *Barcelona*, going on to *Marseilles* and *Genoa*.—OTHER SERVICES *Società Adria* weekly to *Marseilles* (40 hrs.) and *Genoa*.—*Macandrews & Co.* (office, Paseo de Caro) fort-

nightly service viâ *Alicante*, *Cartagena*, *Seville*, etc., to *London*.—*Compañía Transatlántica*, services c. monthly viâ *Málaga* and *Cádiz* to *Venezuela*, *Cuba*, and *Fernando Póo*; viâ *Barcelona* to the *Philippines*, and fortnightly viâ *Alicante* and *Málaga* to *New York*.—*Ybarra y Ca.* c. monthly viâ *Alicante* and *Cádiz* to *Santos* and *Buenos Aires*.

Amusements. THEATRES, *Principal* (Pl. 16), C. Barcas; *Eslava*, *Ruzafa*, both C. Pi y Margall (Pl. 23); *Apolo* (Pl. 17), C. Don Juan de Austria; *Princesa* (Pl. 14), C. del Rey Don Jaime.—CINEMAS, *Olympia*, C. San Vicente; *Lirico*, C. Pi y Margall; *Gran Teatro*, Av. de Amalio Gimeno; *Coliseum*, Gran Via.—PLAZA DE TOROS (Pl. 23), C. de Játiva.—*Frontón Central de Pelota*, C. de Pelayo.—*Tennis Courts* at the Campo de Mestalla (E of the Alameda), also football ground.

Fiestas. In the numerous and picturesque fiestas which have long been famous as a characteristic part of the life of Valencia, an especially charming feature is the abundance of flowers—March 18th and 19th *Fallas of San Jose*. These are elaborate structures set up in the streets, with life-size figures and groups, occasion being taken to satirize local events and persons. The fallas are burned at midnight on March 19th.—During *Holy Week* there are numerous impressive processions. In the cathedral the archbishop washes the feet of beggars on Maundy Thursday, and on Good Friday the scene of the Santo Entierro is enacted in the Colegiata de San Bartolomé.—On the Sun. and Mon. after Easter the *Miracles of St. Vincent Ferrer* are enacted beside altars in the streets by young boys from the orphanage founded by that great Valencian saint.—The *Fiestas de Mayo*, in honour of the Virgen de los Desamparados, patroness of Valencia, occupy nearly the whole month of May and include civil and religious processions, gay floral festivities, bull-fights, concerts, etc.—At *Corpus Christi* (first Thurs. after Trinity Sun.) take place magnificent religious processions, at which the civil and military authorities assist. Besides Biblical figures typical features are the 'giants' and ancient 'coaches' peculiar to Valencia.—The *Feria*, from July 25th till the first week in Aug., during which large and artistic pavilions are erected on the Alameda, is accompanied by festivities of all kinds. Another feria, of ancient origin, is held from Dec. 24th to Jan. 22nd.

History. Valencia was founded (possibly on the site of a Greek settlement) by the Roman Consul Decius Junius Brutus in 139 or 138 B.C. for the defeated soldiers of the Lusitanian general Viriathus. Sacked by Pompey after his victory over Sertorius in 75 B.C., it was rebuilt and became a Roman colony, *Valentia Edetanorum*. It fell into the hands of the Goths in 413 and of the Moors in 714. In 1012 Valencia was declared an independent kingdom by Abd-ul-Aziz, grandson of Almansor. In 1092 it was conquered by the Almoravides, but Alfonso VI of Castile, smarting under his defeat by that powerful clan at Zalaca (1086), allied himself with the partisans of the deposed king of Valencia, and despatched a half-Christian, half-Moorish army under the Cid (Rodrigo Diaz de Bivar, p. 143). After a siege of 20 months the Cid entered Valencia in 1094 and ruled it until his death in 1099. In 1101, however, his widow, Ximena, was expelled by the Moors, who held the city until the conquering advance of Jaime el Conquistador in 1238. Since that date it has followed the fortunes of Aragon. For 400 years Valencia was among the most prosperous cities in Spain and in 1474 it saw the establishment of the first Spanish printing-press (comp. p. 109). In the 17-18th cent., however, its prosperity suffered greatly, first from the expulsion of the Moriscos by Philip III and later from the displeasure visited by Philip V on all those cities

which resisted his succession. The night watchmen, or Serenos, established by Joaquín Fos in 1777, were the first of their kind, now universal in Spanish towns. In 1808 Valencia rose against the French, and under the government of Padre Rico, repulsed the attack of Moncey, in 1812, however, it was captured by Suchet. In 1871 the battlemented walls erected by Pedro IV in 1356 were pulled down to give employment to the poor.

Among the most famous natives of Valencia are St. Vincent Ferrer (1350-1419), the eloquent Dominican, Juan Luis Vives (1492-1540), the friend of Erasmus and tutor of Mary Tudor, St. Luis Bertrán (1820-81), the Apostle of the Indies, Guillén de Castro (1569-1681), the playwright, Juan Ribalta (1597-1628), the painter (son of Francisco), Ignacio Vergara (1715-76), the sculptor, José Vergara (1726-99), the painter, Joaquín Sorolla (1863-1923), the painter, and Vicente Blasco Ibañez (1867-1928), the novelist.

CATHEDRAL AND NORTH-WESTERN QUARTERS

The first act of the Cid after capturing Valencia was to take his wife and daughters up to a height to show them all its glories. The traveller may best follow his example by ascending the ***Miguelete** (Pl. 9), the octagonal bell-tower of the cathedral (207 steps), built in 1381-1429 by Andrés Juliá and Juan Franch. It may be entered by the small door between the Capilla de la Trinidad and the 1st chapel of the left aisle whenever the cathedral is open (gratuity).

The *View extends over the blue and white azulejo domes of the city to the brilliant green huerta dotted with its characteristic straw-thatched barracas and veined by the silver threads of the irrigation canals. On all sides save towards the sea rises the mountain cordillera, extending from the Monte Mayor above Sagunto, on the N., to the low hills about the mouth of the Rio Júcar.

The **Cathedral** (Pl. 9) is built on the site of a Roman temple of Diana, occupied by a church under the Goths and by a mosque under the Moors. The present building was begun by Bp. Andrés Albalat in 1262 and extended to its present size in 1459. It was appointed a metropolitan church by Innocent VIII in 1492, and the first archbishop was Rodrigo Borja (Borgia), afterwards Pope Alexander VI. As it now exists it is a Gothic building with a Corinthianized interior dating from 1760. It is orientated from S.W. to N.E.

EXTERIOR. The concave *Main Portal*, adjoining the Miguelete, is an unsuccessful baroque experiment begun by the German Conrad Rudolf in 1703 and completed chiefly by Francisco Vergara in 1713. The *Puerta del Palau*, facing the Archbishop's Palace, is a dignified example of 13th cent. Romanesque, with receding orders supported on slender colonnettes. On the opposite side, and opening on the Plaza de la Construcción, is the *Puerta de los Apóstoles* (1354; restored in the 15th cent.), adorned with good but mutilated sculptures. In this ancient doorway, every Thursday about noon, meets the *Tribunal de los Acegueros*, or *de las Aguas*, a court that has been in existence since the 10th cent. at least, and claims as its founder Al-Hakim-al-Mostansir. Here all disputes connected with the irrigation of the huerta are settled in the simplest and most patriarchal fashion. The disputants and witnesses are conducted within a portable railing and their case is heard by eight peasant judges in the old Valencian language. No oaths are taken and no records kept; the decisions of the court are final and are always loyally obeyed.

The **Interior**, low in proportion to its length, contains handsome fittings in marble and bronze and many paintings of the local 16th cent. school. In front of the main entrance

is the TRASCORO, with admirable 15th cent. reliefs in the Florentine style, the lower row illustrating the Old Testament, the upper the life of Christ and the Virgin. The alabaster reliefs are framed in jasper and the column-bases are of pink Játiva marble. The CORO contains walnut stalls divided by Corinthian shafts and is separated from the presbytery by a bronze reja. The HIGH ALTAR, accidentally burned in 1469 during a religious ceremony in which a dove bearing lighted tow represented the Holy Ghost, was restored in 1498 and modernized in 1862. The door panels, however, are painted with 12 subjects (Life of Christ, Pentecost, Death of the Virgin) by *Hernán* or *Fernando Yáñez* and *Fernando Llanos*, in the manner of Leonardo da Vinci (c. 1506). The 16th cent. Madonna within the retablo niche is by *Ignacio Vergara* and comes from the Cartuja de Portacoeli (p. 117).

Above the font to the left of the main door is a Baptism of Jesus by *Vicente Macip the Elder*; on the other side is the chapel of the Sagrado Corazón de Jesús, with the fine tombs of Diego de Covarrubias (d. 1604) and his wife.—The 1st chapel in the RIGHT AISLE (San Pedro) contains a remarkable Christ by *Juan de Juanes* (Macip the Younger) and portions of the alabaster high altar which survived the fire of 1469. In the 2nd chap. the painting over the altar, by *Maella*, and the two side paintings, by *Goya*, illustrate the life of St. Francis Borgia. The 4th, dedicated to St. Thomas of Villanueva (d. 1555), archbishop of Valencia, contains his sepulchral urn. In the nave near the entrance to this chapel is an admirable painting of St. Sebastian by *Orrente*. The right transept contains paintings of saints by *José Vergara*.

On the right in the AMBULATORY is the door of the SACRISTY (gratuity), beneath a painting of Christ bearing the Cross, by *Ribalta*. Here and in the adjoining chapter house are many paintings of the Valencian school, including an Adoration of the Shepherds (1643), by *Ribera*; an Ecce Homo and other paintings by *Vicente Macip*; a Raphaelesque Holy Family, by *Palomino*; a head of the Virgin, by *Sassoferrato*, and the St. Denis polyptych (the panels now separated) in the manner of *Rodrigo de Osona* (16th cent.). The TREASURY contains a magnificent *Portapaz, or ciborium, in gold and coloured enamels, by *Benvenuto Cellini*; portions of a retablo of SS. Cosmas and Damian by *Yáñez* and *Llanos*; a Bible annotated by St. Vincent Ferrer, a crucifix that belonged to St. Francis de Sales, a Madonna carried by Jaime el Conquistador, and many examples of Renaissance jewellery. In the 2nd ambulatory chapel is a good Madonna of the school of *Ribalta*. In the 3rd chapel of the LEFT AISLE as we return is the tomb of St. Louis of Anjou, bishop of Toulouse (1274–97), with paintings by *José Vergara*.

The OLD CHAPTER HOUSE, in the S.W. corner of the church (apply to the sacristan), dates from 1358. It contains the chains carried off from the port of Marseilles by the Aragonese fleet in 1423; the tomb of Archbp. Pérez de Ayala (d. 1496); and a realistically carved Crucifixion, by *Alonso Cano*. On the altar is the *Santo Cáliz, a remarkable agate cup with gold handles and jewelled bands, brought to the cathedral in 1399 from San Juan de la Peña (p. 81), where it was hidden during the Moorish invasion, and said to be the Holy Grail itself. Certainly of Roman origin, it bears traces of alterations in the 9th, 15th, and 16th centuries. In an adjoining room are two 15th cent. embroidered altar frontals of local workmanship.

Connected with the cathedral by a light vaulted footbridge is the 18th cent. *Archbishop's Palace*, containing the unimportant *Museo Diocesano*, and in the patio, a statue of St. Thomas of Villanueva (p. 107). Facing its N side is the *Palacio del Marqués del Campo* (now of the Conde de Berbedel), with good iron gates.

Another bridge connects the cathedral with the chapel (1652-67) of *Nuestra Señora de los Desamparados* (Our Lady of the Helpless), of unpretentious exterior, but with an elliptical interior of lavish decoration. The richly-bedizened figure of La Virgen de los Desamparados, revered since the 17th cent. as the patron saint of Valencia, was carved in 1410 for the chapel of the first lunatic asylum in Spain. The vault fresco is by Antonio Palomino (1701).

The Plaza de Moncada behind (r) leads to the old *Almudín*, or public granary (1517), since 1906 occupied by the *Museo Paleontológico* (open on weekdays 9-1), remarkable for its collection of extinct South American fauna—Farther on, opposite a 16th cent. house, is the church of *San Esteban* (Pl. 9), a 15th cent. reconstruction decorated in 1681 in the Churrigueresque style by J. B. Pérez. In the 2nd S. chapel is the embalmed body of St. Luis Bertrán (p. 106). The baptism of St. Vincent Ferrer (p. 116) in this church is annually commemorated on the Sun. after Easter by the erection beside the font of a group of life-size figures, in costumes of the period, representing the ceremony.

To the N. of the cathedral extend the Plaza de la Constitución, adorned with a fountain, and a garden with a statue of Ignacio Pinazo (1849-1916), the painter. At its farther end rises the old **Audiencia** (Pl. 9), a dignified Renaissance Doric building of the 15th cent. (restored in 1927-28), now occupied by the *Diputación Provincial*. Within (gratuity) visitors are shown two rooms on the entresol with elaborate ceilings, and, on the first floor, the *SALÓN DE LAS CORTES, a beautiful room adorned with mural canvases (1591-92), chiefly by *Juan Zariñena*, *Vicente Mestre*, and *Francisco Pozzo*, representing the assembly of the Provincial Estates. Below the paintings runs a dado of azulejos, and above is a narrow gallery supported on elaborately carved shafts (1563-66). The artesonado ceiling is carved with lozenges in square panels (1540).

The Calle de Caballeros, with many old señorial houses and curious patios, goes on to the church of *San Nicolás* (Pl. 14), in a side street on the left, built on

the site of a mosque in the 13th cent., but disfigured in the 18th. It contains a fine Last Supper (N. of high altar) and eight smaller paintings, by *Macip*, and other pictures of his school. In the sacristy are heads of Christ and the Virgin, in *Macip's* best manner, and a 15th cent. silver chalice said to have been presented by Pope Alexander VI in memory of his uncle Calixtus III, who was a priest at this church.

From behind the Audiencia we traverse the Plaza de Manises, lined with aristocratic mansions of the 16-17th cent., and reach the church of *San Bartolomé* (Pl. 8), rebuilt in 1666, with a good baroque tower. The Calle de Concordia beside it leads to the Calle del Portal de Valldigna, named after an old Moorish archway and containing the house (No. 15; tablet) in which the first printing-press in Spain was set up (1474; comp. p. 114).

At the end of the Calle de Serranos (r.) rise the **Torres de Serranos** (Pl. 2, 8), a fine old town gate built in 1391-98, whose summit commands a good view. Beyond the gate the Turia, usually all but dried up, is crossed by the *Puente de Serranos*, the oldest bridge in Valencia, rebuilt in 1517.—The Calle de Roterós, which diverges on the left before we reach the gate, leads to the church of *Santa Cruz*, with its dignified classical façade (17th cent.), and is continued by the Calle del Museo to the Museo Provincial.

The ***Museo Provincial de Pinturas** (Pl. 7), or *Real Academia de Bellas Artes de San Carlos*, occupies the buildings of the old Convento del Carmen (suppressed in 1835), a considerable addition to which is about to be opened on the N. side. Among the galleries of Spain this gallery ranks second only to the Prado at Madrid, and it is especially important for the paintings of the Valencian School, largely collected from suppressed convents. Admission on weekdays 10-2, 50 c., on Thurs. & Sun. 10-1, free (closed on fiestas and rainy days). The entrance is in the Calle del Museo.

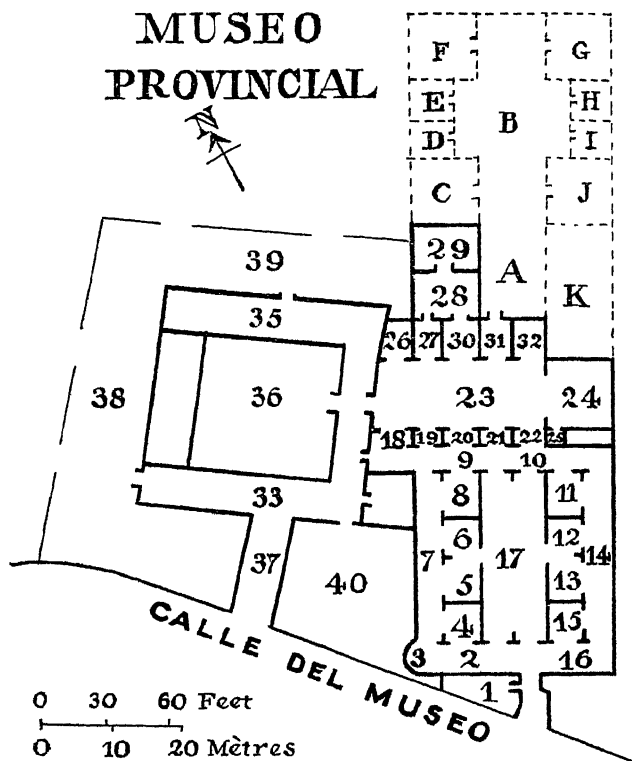
In the following summary the paintings are numerated from left to right in each room and those of the Valencian School are indicated by the letter V. Catalogue in Spanish and English.

Room 1 (left of the entrance), Recent acquisitions. We enter the Gothic cloisters.—R. 2 (1). *Padre Nicolás Borrás* (1530-1610; V). Three large works and other panel paintings (tablas); *Miguel March* (1633-70; V.), St. Anthony; *Gaspar de la Huerta* (1645-1714; V.), Presentation in the Temple.—R. 3. *Hieronymus Bosch* (1484-1516), Triptych (Passion scenes); *German School* (late 16th cent.), Triptych (Infancy of Christ); *Matuse*, Adoration of the shepherds; *Antonio Moro*, Coello the painter and Philip II; on the pillar, *Style of Petrus Cristus*, Virgin and Child.—R. 5. *Jerónimo Jacinto de Espinosa* (1610-80; V.), **Jerónimo Mos* (a masterpiece), Holy Family, **Communion of Mary Magdalen* (one of the gems of the collection), Holy Family; on the pillar, *Diego Velázquez de Silva*, **Portrait of the artist* (another of the gems).

—R. 6 *J. J. de Espinosa*, St. Thomas of Villanueva, Holy Family, St. Peter of Nola interceding for two friars of the Order of La Merced, Child Jesus assisting at Mass, Death of the Virgin —R. 7. *P. Orrente*, Beheading of St. John the Baptist, *Espinosa the Younger*, Presentation of Christ, Holy Family, *José Orient* (V.), St. Bruno; *Miguel March*, Miser; *Pablo Pontonas* (1604–60; V.), St. Peter of Nola receiving the habit of La Merced; *J. J. Espinosa*, Martyrdom of St. Marcellus, *M. March*, Spring, Winter, *Esteban March* (d. 1660), Four battle-scenes; *José Vergara* (V.), Virgin of La Merced; *José Ximenes Donoso* (1604–60; V.), Concession of indulgence to the order of La Merced —R. 8. Flemish, Italian, and French Schools, including Child with the cage, by *Nic. Largillière* —R. 9. Panels by *Padre N. Borrás*, Landscapes by *F. Orizonte*; portraits of illustrious Valencians of the 17–19th cent. (several by *J. Ribalta*) —R. 10. *Luis de Morales*, Crucifixion with donor, *J. J. Espinosa*, Christ appearing to St. Ignatius; *Nic. Factor* (1520–83; V), Virgin and Child; *J. Zariñena* (1545–1600; V.), St. Christopher; *J. J. Espinosa*, Virgin appearing to St. Peter of Nola. —R. 11. *Zariñena*, Calvary, St. Peter, St. John; *Ribera* (Lo Spagnoletto), Martyrdom of St. Sebastian and other works; *Murillo* (?), Man's head; *Andreas Marco*, St. George, Equestrian portrait. —R. 12. *Francisco Ribalta* (1550–1628; V), Last Supper, St. Francis of Assisi standing on a panther and embracing the crucified Christ, Four panels (saints) from the Cartuja at Portacoeli (p. 117), and other works; *Vicente López*, Copy of Ribalta's famous St. Francis in ecstasy (in the Prado). —R. 13. *Juan de Juanes* (Vicente Macip the Younger, 1523–79, V), 'Mystic betrothal of Santa Inés with the Venerable Agnesio, Last Supper (two distinct compositions), Assumption of the Virgin, El Salvador, Ecce Homo, etc. —R. 14. *J. J. Espinosa*, Death of San Luis Bertrán (p. 106); *Zariñena*, St. John the Baptist, *Abdon Castañeda* (d. 1629; V.), Archangel Michael; *F. Ribalta*, San Isidro Labrador; *Juan Ribalta* (V.), Two portraits; *F. Ribalta*, St. Luke and St. Mark (the St. Luke is said to be a portrait of the artist), St. Matthew and St. John; *J. Ribalta*, *Crucifixion (according to signature and date painted when the artist was 18 years old); *Nic. Borrás*, Holy Family; *Cristóbal Llorens*, Confirmation of the Order of Santo Domingo; *Vicente Macip* (1475–1550; V), Three tablas, *Felipe Pablo de San Leocadio*, Five tablas (life of Santo Domingo); *J. J. Espinosa*, St. Louis of Toulouse appearing to King Robert of Naples. —R. 15. Italian Schools, including: *Andrea Vaccaro*, Santa Teresa and two angels; *Andrea del Sarto*, Madonna, *Pinturicchio*, *Virgin and Child, with the donor, Card Rodrigo Borgia (p. 106), etc. —R. 16. *Pablo de San Leocadio* (flor.

1472-1507, V.), Holy Family, *Fernando Yáñez and Fernando de los Llanos* (flor 1507-13; V.), Resurrection; *Jaime Jacomart* (1429-61?, V.), San Jaime and San Gil.—R. 17. HALL OF VALENCIAN PRIMITIVES, the old refectory. The magnificent tablas and retablos here, many by unknown hands, are full of remarkable and interesting detail. *Unknown*, Altar-piece with five panels (life of St Vincent Ferrer); *Maestro de Perea*, *Adoration of the Magi (1490); *Unknown*, Last Judgment (triptych, in the Byzantine style), Four tablas (Passion of Christ), Last Judgment, altar-piece with 14 surrounding panels (1450-70); Attributed to *Rodrigo de Osona*, Four tablas (Incredulity of St. Thomas, St Peter, Resurrection, Christ appearing to the Virgin), *School of Luis Dalmau* (?), Annunciation, *Unknown*, Altar-piece of the Carpenters' Guild of Carcagente (in the centre, Virgin and Child enthroned, in six side panels and six lower panels, scenes from the Life of Christ); *Luis Dalmau* (?), St Ursula, St Martin, St Anthony, three tablas of delicate treatment; *Nicolás Falcó*, *Retablo de la Concepción, the largest altar-piece in the room, magnificently carved and gilded (1502); *Damián Forment* (1480-1540), Sculptured and gilded saints; *Pedro Nicoláu* (flor 1400-9, V), *History of the Holy Cross according to the mediæval legend (altar-piece), *Attributed to Lorenzo Zaragoza* (V), *Crucifixion, with the Conversion of St. Paul on the left wing, the Baptism of Christ on the right wing (painted 1396-1400); R 18. Works by *José Vergara* (Mercedario; two Holy Families) and other artists of the 18th and early 19th centuries.—R. 19. Artistic iron-work (15-16th cent), etc.—R. 20. *Miguel Juan Porta*, Altar-piece of 14 panels, *Nic Borrás*, Crown of Thorns; Sepulchral urns.—R. 21. Tablas by *Cristóbal Llorens* (1571-1645; V.); fragment of 15th cent. Gothic tomb.—R. 22. *C. Llorens*, St. Dominic burning heretical books; *Conca*, Martyrdom of a bishop.—R. 23. SCULPTURE HALL Besides sculptures this hall contains numerous works of art of different epochs: Iberian and Roman antiquities, pottery, jewellery, bronze statuettes, coins and medals, miniatures, drawings and etchings of the 16-17th centuries. The five 16th cent. doorways leading into the hall from R.R. 18-22 should be noticed.—R. 24. Portraits; *Manuel Castellano*, Capture of a spy of Emp. Charles V.; *José Benlliure*, *Vision of the Colosseum, a huge moonlit scene with all the Christian martyrs of the Colosseum, headed by St. Almachius (Telemachus; d 404), the last of their number, *Francisco Amerigo*, Sack of Rome; *Cecilio Pla*, Burial of St. Leocadia; *M. Benedito*, Castiza; *S. M. Cubells* (d. 1914), Return from the tournament.—R. 25. *C. Giner*, Head of an old man; *José Avrial*, Street scene; *Asensio Julidá* (d. 1817, pupil of Goya), Study.—R. 26. *Nic.*

Borrás, Scourging of Christ, Coronation of the Virgin; *José Zapata*, Crown of Thorns; *Juan Zariñena*, St. John the Baptist and St. John the Evangelist Also, early Christian



PICTURE GALLERY

sarcophagus (5th cent.), marble tombs, and other fine examples of ecclesiastical art.—R. 27. *Vicente López* (1772-1850; V.), Portraits, Good Shepherd, Virgin of La Merced, etc.—RR. 28-29. *Antonio Múñoz Degraín* (1843-1924), Pilgrim, Mother love, Pirates' refuge, Corner of Venice, Dovecot in Andalusia, etc.—R. 30. *Goya*, Studies of

children, Rafael Esteve, the Valencian engraver, Joaquina Candado, Goya's housekeeper (painted in two sittings), *Francisco Bayeu, brother-in-law of the artist (one of Goya's best portraits).—R. 31. *Antonio Folló*, Glory of the village; *C. Giner*, Scene from Don Quixote; *Joaquín Sorolla* (1863–1923; V.), Studies, Still-Life, Portraits, Virgin, etc. A door leads from this room to the new building. R 32. *Francisco Domingo Marqués* (1842–1920; V.), St Mariano, St Clara, Duel in the 17th cent; etc.

We return to the Sculpture Hall and thence enter the RENAISSANCE CLOISTERS (RR 33, 34, 35), which contain tombstones, Roman sepulchral slabs, Arab-Valencian relics, and many ancient architectural fragments, etc. Among the orange trees and shrubs of the central patio (R. 36) are an ancient Gothic cross and other architectural fragments RR. 37–40 accommodate the Academy schools and offices

Turning to the right on leaving the museum we bear to the left to reach the Calle Alta and the church of *San Miguel* (Pl. 14), rebuilt in 1684. A little farther on the long Calle de Cuarte (tramway No. 7) leads to the *Torres de Cuarte* (Pl. 19; 1444–90), the second survivor of the town gates (now a military prison). Its outer face bears marks of the French sieges of 1808 and 1812. Beyond the gate are (r) the *Jardín Botánico* (No 118; adm free 9–12 & 2–6, Sun 9–12; gratuity expected), and (l.) *San Sebastián* (Pl. 19), an 18th cent church remarkable for its fine azulejos.

CENTRAL AND NORTH-EASTERN QUARTERS

In the enormous PLAZA DEL MERCADO (Pl. 15), or *Plaza del Guerrillero Romeu*, anciently the scene of bull-fights, tournaments, and executions, now rises the *Mercado Central*, a lofty new market hall (1928), a scene of great animation in the mornings when scores of eager buyers push their way from stall to stall heaped in bright-coloured profusion with the rich products of the huerta. On the N E. side is the **Lonja de la Seda* (Pl. 15), the *Silk Exchange*, the most beautiful building in Valencia, erected in 1483–98 by Pedro Compte and Juan de Ibarra. A low square tower divides the Gothic façade into two parts, of which the right half has an ogee-crowned doorway and windows with elaborate tracery (restored) and bears the escutcheon of Aragon, while the left half has square-headed windows and an elaborate upper gallery. The gargoyles and the crowned battlements are worthy of note. Within is the remarkable *Salón de Contrataciones* or *Salón Columnario* (adm. 9–12), whose fine roof is supported by 8 twisted columns and 16 pilasters without capitals. A door on the left admits to a curious spiral staircase by which we may ascend the tower (view).

Opposite the Lonja rises *Los Santos Juanes* (Pl. 15), a large 14th cent. church with a Churrigueresque front of the 18th century. The marble fittings of the interior are unusually

rich, especially the chancel screen and the pulpit of Genoese workmanship, and the vault is frescoed by *Palomino* (1700).

Behind the Lonja, next door to each other, are the *Iglesia de la Compañía* (Jesuit Church), with a good Immaculate Conception, by Juan de Juanes, in the 3rd N chapel, and the *Archivo General del Reino de Valencia* (adm 9-12), founded in 1419.—The quarter on the other side of the Mercado is mainly uninteresting; in the Calle de Don Juan de Villarrasa, however, is the princely *Palacio del Conde de Parcent*, where Suchet and Joseph Bonaparte lodged in 1812-14, and farther on rises the large azulejo dome (said to be the largest in Spain) of the *Escuelas Pías* (Pl. 20).

The Calle de Trench, on the left at the end of the Mercado, leads to the church of *Santa Catalina* (Pl. 15), notable for its graceful hexagonal *Tower (1688). Just beyond is the PLAZA DE LA REINA (Pl. 9), at the junction of the two chief streets of the old town—the CALLE DE SAN VICENTE (Pl. 15-22), which leads S W, and the CALLE DE LA PAZ or Calle de Peris y Valero (Pl. 10), which leads E. A few steps along the former street, on the left, is the church of **San Martín** (Pl. 15, 16), a Gothic shell of the 14th cent covered with baroque decoration. Over the doorway is a bronze equestrian statue of the saint dividing his cloak (1494). Inside may be noted a Martyrdom of St. Menas and an Entombment, by *F. Ribalta*, and, in the revestry, an episcopal portrait (Archbp. Company) by *Goya*. Hence we may follow the Calle de la Abadía de San Martín along the S side of the church to the Plaza de Villarrasa, on whose S. side is the 18th cent. *Palacio del Marqués de Dos Aguas*, the most remarkable of the baroque mansions of Valencia, with a grotesque portal, by Ign. Vergara, supported by crouching figures. A short distance S. lies **San Andrés** (Pl. 16), with a typical baroque doorway, containing the *Virgen de la Leche* by *Juan de Juanes*, a *Pietà* by *Ribalta*, and other good paintings. To the E, on the S. and N. side respectively of the Calle de la Nave, are the University and the Colegio del Patriarca. The *Universidad* (founded in the 15th cent.) occupies an early 19th cent. building enclosing a Doric courtyard with a statue of Luis Vives (1492-1540), the Spanish Bacon, who studied at Oxford and was a friend of Erasmus. It contains some valuable old paintings, a natural history museum, and a *Library* (week-days 9-2 & 3-7), one of whose treasures is a copy of '*Les Trobes*,' the first book printed in Spain (1474; p. 109). The **Colegio del Patriarca** or *de Corpus Christi* (Pl. 10; ladies not admitted), built in 1586-1610 by *Antonio del Rey*, has a dignified two-storied patio, in the style of the Spanish Renaissance, in the centre of which is a statue, by *Benlliure* (1896), of the Blessed Juan de Ribera (1533-1611) the founder, archbishop and a persecutor of the Moriscos.

On the right of the entrance hall is the dark *Capilla de la Concepción*, with Flemish tapestries (16th cent.) and paintings by *Zariñena*. The *Recluse's Rooms*, on the first floor, contain paintings by *Macip*, *Morales*, *El Greco*, *Dirk Bouts* (a small copy of his large triptych at Granada), etc.

At the S.W. corner of the building is the contemporary church of **Corpus Christi** (ladies admitted only in mantillas or veils), containing some fine *Ribaltas*, including (1st N. chapel) the Vision of St Vincent Ferrer and (above the high altar) the Last Supper (1606). The figure of Judas in the foreground is said to be the portrait of a shoemaker who dunned the painter. In the S. transept is the tomb of Archb. Juan de Ribera. The church contains no pulpit.

The Miserere *Service at 10.15 a.m. on Fri is one of the most interesting church ceremonies in Spain. Both at the preceding High Mass (9 a.m.) and at the Miserere itself the music is very fine. As the chanted Miserere begins the painting of the Last Supper is lowered, and its place taken by a dark purple veil. Four dark veils are withdrawn in turn, and behind the last, against a gilded fretwork screen, appears the figure of the Saviour on the Cross, a large and magnificent 15th cent. wooden Crucifix of unknown (? Florentine) handwork (a closer examination is allowed only by permission of the Rector). After the ceremony the relics are displayed to the kneeling faithful in a chapel at the back.

At the end of the Calle de la Nave is the PLAZA DEL PRINCIPE ALFONSO (Pl. 11), with a spirited equestrian statue of Jaime el Conquistador, by Vallmitjana (1891; to be removed to the plaza on the E. side of the Glorieta). The adjoining PASEO DE LA GLORIETA (Pl. 11) is adorned with statues of celebrated Valencians and an 18th cent. fountain. In the angle between the two squares is the massive **Palacio de Justicia** (Pl. 11; 1760-1802), which served as a custom-house until 1828, then as a tobacco-factory until 1910. At the other end of the Glorieta, facing the Puente del Real, is the PLAZA DE TETUÁN, with several old mansions, of which No. 3 is famous as the scene of the abrogation of the Constitution of 1812 by Ferdinand VII and of the abdication of the regency by Maria Christina in 1840. On the E. side are the huge buildings of the convent of **Santo Domingo** (Pl. 4, 5), now occupied, except for the church, as barracks and as the residence of the Captain General. The Gothic Capilla de los Reyes (15th cent.), in the church, contains the tombs of Rodrigo Mendoza (d. 1554) and his wife, and in the Capilla del Capítulo St. Vincent Ferrer (1350-1419; born in the house No. 61 at the corner of the Calle del Mar and the Calle de Maria Carbonell, near by) assumed the Dominican habit. A double spiral staircase ascends the tower, which commands a close view of the fine azulejo dome. The late Gothic cloister and chapter-house may be viewed only with a permit from the Capitania.

The Calle de la Congregación leads from the plaza to the church of *Santo Tomás* (Pl. 10), with a baroque front of 1725, and to the church of *San Juan del Hospital* (restored in 1927), founded in the 13th cent by the Knights of St John of Jerusalem. A few yards N.W. are some remains of the Moorish *Baños del Almirante* (13th cent), in the street of the same name.

At the end of the Plaza de Tetuán we leave on the left the Calle del Pintor López (which leads to the *Gobierno Civil* and the *Temple Church*, both originally parts of the old Templars' Convent). We cross the river by the *Puente del Real* (Pl. 4).

Straight ahead is the garden of *Los Viveros* (adm. 15 c.; 9-1 and 3-dusk), with its miniature zoological garden and its charming flower-walks (band in the season). On the right is the shady ALAMEDA (Pl. 5, 6), the favourite promenade of the Valencian aristocracy and the scene of the battle of flowers and other festivities of the July Feria (p. 105). On its E. side are situated the *Palacio Municipal*, erected for the exhibition of 1909, and the new *Fabrica Nacional de Tabacos*.

SOUTHERN AND SOUTH-EASTERN QUARTERS

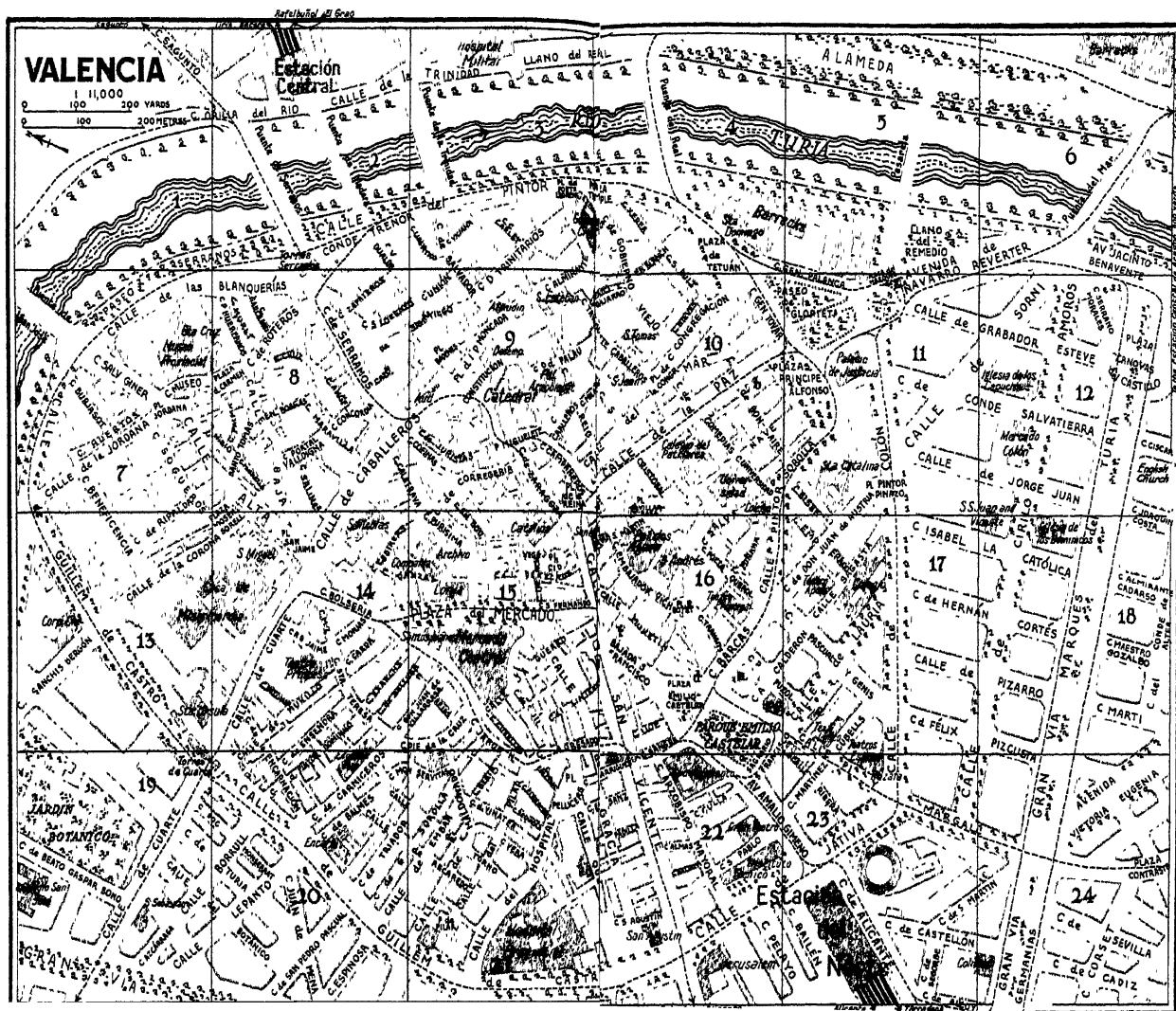
Chief among the buildings in the southern quarters are the *Ayuntamiento* (Pl. 22), the handsome new façade of which was finished in 1929, and the *Post Office* (Pl. 16), opened in 1923. Between these lies the *Parque de Emilio Castelar*, with its picturesque flower-market. Here, among the trees, are c. fifty kiosks, adorned with azulejos in fantastic designs and displaying a rich assortment of choice flowers, among which carnations predominate. From this parque the Avenida de Amalio Gimeno leads to the *Estación del Norte* (Pl. 23) and the *Plaza de Toros*, passing on the right the *Instituto General y Técnico*, in a 17th cent. Jesuit College.

On the S.E. of the city extends the so-called *Ensanche* ('extension'), a modern quarter, where, in striking contrast to the cramped dwellings of the old town, large blocks of houses, seven or eight stories high, line broad well-paved streets. Cutting diagonally across its rectangular plan the Avenida de Victoria Eugenia (Pl. 24), a fine modern thoroughfare, connects the Gran Vía with the Camino de Tránsitos.

ENVIRONS OF VALENCIA

El Grao (*Hol. del Puerto*, R. 4, L. or D. 5, pens. 13-14 p.), the port of Valencia, 2 m. E., may be reached by tramway from the Glorieta (No. 2, 'Grao Directo', to El Grao, 25 c., to Malvarrosa, 30 c.) or from the Plaza de E. Castelar (No. 3, 'Grao General', 20 c.). There is also a train service from the Estación de Ferrocarriles Económicos (half-hourly from 9 a.m. to 8 p.m., 50 c., 40 c., 15 c.). The harbour lies immediately N. of the mouth of the Turia, and to the N. again is the beach of *Cabañal* (Restaurant Las Arenas, noted for 'paella', a local dish of chicken with rice and vegetables), with the bathing establishment of *Las Arenas*, and farther on is the newer bathing beach of *Malvarrosa* (Restaurant Termas Victoria). The bathing season lasts from the middle of June to Sept. 30th.

The freshwater lagoon of *La Albufera* (Arab. el-buhera), c. 6 m. S., is reached from Valencia either by the Alcoy tram or by tramway (No. 20, every 10 min. from the Plaza de San Agustín, 40 c.) to *Silla* (8 m.), or by motor coach from the corner of the Calle de Pi y Margall and the Gran Vía to *Saler*. Boats may be hired (3-5 p. per hr.) at *Silla*. On the beach of *Saler* is a good restaurant (*La Dehesa*). The lagoon, fed by the Turia and the Acequia Real, is bounded on its landward sides by rice-fields and separated from the sea by a narrow pine-clad bar called *La Dehesa*, and is connected with the sea by two outlets, which can be closed. It abounds in waterfowl and fish, especially eels. Since 1927 the Albufera with *La Dehesa* has been the property of the city. During the shooting season (Nov.-March) the stands ('puestos') for the excellent wildfowl shooting are sold by auction, but on Nov. 11th and 25th the shooting is free to the public.



('tirada de San Martín' and 'de Santa Catalina'). A favourite excursion is to row to the island-village of *Palmar* (small restaurants noted for paella and matelote d'anguilles). Round trips (13½ p., including lunch), are organized by the Fomento del Turismo. The title of Duc d'Albufera was bestowed by Napoleon on Marshal Suchet in 1812.

FROM VALENCIA TO MANISES AND LIRIA. To *Manises*, 4½ m. W., a tramway (No. 22) runs every 9 min. from the Torres de Cuarte (30 c.), and trains 4 times daily from the Estación de Liria or Aragón (65 c., 50 c., 25 c.); to *Liria*, 18 m. N.W., there are two railway routes in 1½ hr., one from the Est. de Aragón via *Manises* (see above: 2 p. 10, 1 p. 80 c., 1 p.), the other from the Estación de Ferrocarriles Económicos c. every 1½ hr. The latter route passes (5 m.) *Paterna* (¾-hourly service), once famous for its green and blue pottery. The Palacio is the ancient home of the lords of Paterna. At Paterna are a military wireless station and barracks, and in the neighbourhood are some interesting cave-dwellings and a mediæval watch tower.—*Manises* (5010 inhab.), famous under the Moors for its metallic lustre ware, is still a centre for the manufacture of majolica and glazed tiles. The factories are usually open to visitors. In the neighbourhood is the reservoir (fed by the Turia) which supplies Valencia with drinking-water.—*Liria* (9557 inhab.; *Fonda Castellano*), the ancient capital of the Edetani (*Lauro* or *Edeta*), preserves the interesting church of *La Sangre*, a 14th cent. building with contemporary fittings. The Ayuntamiento occupies the Renaissance palace of the Dukes of Berwick and Alba. About 1 m. E. is the Arab stronghold of *Bensanó*, where Francis I, captured at Pavia (1525), was imprisoned for a few days before his removal to Madrid.

FROM VALENCIA TO BÉTERA, 12 m. (19 km.), frequent railway service from the Estación Ferrocarriles Económicos in 1 hr. (1 p. 80, 1 p. 35, 80 c.); tramway as far as (4½ m.) *Godella* from the Glorieta every 9 min. (30 c.).—3 m. *Burjasot*, a popular summer resort and a centre of silk-culture, has some subterranean 16th cent. granaries in the Arab style, covered with a flagged walk.—6½ m. *Moncada*.—From (12 m.) *Bétera*, a pleasant town with an old Moorish castle (now a school), motor-buses ply to (9½ m. farther) the *Carlusa de Portacoch* (Hotel, good), a Carthusian monastery exquisitely situated amid pine-wooded mountains. Founded in 1272, it was once numbered among the most powerful monasteries in Spain. It is now deserted, but the church, altered in the 18th cent., is still decorated with frescoes, and the Gothic cloisters are worthy of a visit. The aqueduct (early 15th cent.) has much legendary fame.

FROM VALENCIA TO UTIEL, 54½ m. (88 km.), railway daily from the Estación del Norte in 3-4 hrs. (12 p. 65, 9 p. 80 c., 6 p.), crossing the fertile huerta.—21 m. *Chiva* is commanded by a Moorish ruin.—At (26 m.) *Buñol*, a charmingly situated town with many springs and interesting caves in the vicinity, is another old castle.—47 m. *Requena*, an ancient city (18,818 inhab.) with many 15th cent. houses and a fine church tower. We ascend the Rio Magro, through a country whose vineyards supply Bordeaux with material for the manufacture of inferior claret.—From (54½ m.) *Utiel*, the present terminus, the line is being continued to (116 m.) *Cuenca* (see p. 243; motor-bus service daily).

From Valencia to *Gandía* and *Denia*, to *Alcoy*, and to *Madrid* via Játiva and Albacete, see the *Blue Guide to Southern Spain*.—Other railways ply from Valencia to (8½ m. N.E.) *Rafelbuñol*, and to (33 m. S.W.) *Villanueva de Castellón*.

FROM VALENCIA TO SAGUNTO. By railway either from the Estación Central de Aragón, 15½ m. (25 km.) in ¾-1 hr. (2 p. 85, 2 p. 15, 1 p. 30 c.), or from the Estación del Norte, 18 m. (29 km.) in ¾-1 hr. (3 p. 75, 2 p. 40, 1 p. 75 c.). The Norte line beyond (3½ m.) *Cabañal* (see p. 116) leaves on the left the convent of *San Miguel de los Reyes* (1546-1644), now a prison.—12½ m. *El Puig*, the scene of King Jaime's victory in 1237 which gave him the mastery of Valencia, has a huge monastery and a Gothic church containing the tombs of Bernardo Guillén de Entenza, uncle of King Jaime, and of the

son and daughter of the famous admiral Roger de Lauria — Beyond (13½ m.) *Puzol* we traverse the historic Saguntine plain. On the left appears the tall monument (1927) commemorating the restoration of the Bourbons in 1874

15½ or 18 m. **SAGUNTO** (*Hot. Continental*, opposite the station, L or D. 4, pens. 9 p., plain.—*Post Office*, 66 Calle Pacheco; *Telegraph Office*, 8 Calle de los Aliados), whose name has become a proverb in Spain for stubborn heroism, is now a small town (10,417 inhab.) on the S. bank of the Palancia. It stands beneath the ruined walls of an acropolis, whose varied masonry is a silent witness to the waves of conquest that have swept over its height. The red pottery and sailcloth of Sagunto were famous in Roman times, and it is now important as the export centre for the iron from the Ojos Negros and other Aragonese mines.

History. Though almost certainly of Iberian foundation, it is possible that *Saguntum* took its name from a colony of Greeks from the island of Zacynthus who are said to have allied themselves with Rome in the 3rd cent. B.C. Recent excavations, which have laid bare masonry of the type common at the Greek settlement of Emporion (p. 33), tend to confirm this possibility. In 219 B.C. Hannibal, jealous of the spread of Roman power along the Iberian coast, attacked Saguntum. After a siege of eight months, during which the Saguntines vainly appealed to Rome for assistance, Hannibal entered the citadel, but not without having to contest every foot of ground. As each wall fell the citizens built another behind it, and when every resource was exhausted, they set fire to the city and perished in the flames rather than surrender. Recaptured by the Romans five years later the city was made a municipium, but it never regained its old importance. With the fall of the empire Saguntum fell into decay and became known simply as 'Muri veteres' or 'old walls.' The Moors, who built an alcazar on the castle hill, called it *Murbier*, and the name *Murmedro* was in use until 1877, when the old title was revived. The citadel made a stubborn resistance under Andrian in 1812, but was isolated by Blake's defeat by Suchet in the plain of Valencia. In 1874, beneath the walls of Saguntum, Gen. Martínez Campos proclaimed the end of the Republic and the restoration of the Bourbon dynasty (a monument in commemoration of this event was erected in 1927).

From the two stations (Pl. 6), which adjoin each other, the Calle de los Aliados leads to the main Valencia-Tarragona road, beyond which it is continued by the Calle de Pacheco, the only carriage-road in the town. On the left is *San Salvador*, a rebuilt Gothic church with a Romanesque door. Instead of following the Calle de Pacheco, it is more interesting to ascend to the left through the Moorish *Puerta Ferrisa* and then take the Calle Mayor (Pl. 6, 5).

The picturesque lanes on the hillside to the left preserve some remains of mediæval houses and are connected by the rocky staircase of *Los Tres Castelletts* with the E. extremity of the Castillo, beneath which are traces of the earliest Iberian masonry.

The Calle Mayor ends at the Plaza de la Constitución (Pl. 2, 5), many of whose arcades are supported by Roman columns from the ruins of the castle.

To the right (N), behind the *Ayuntamiento*, is the Glorieta Garden, with a statue of the Guerrillero José Romeu, shot by the French in 1812, and behind that again, in some kitchen-gardens between an irrigation-channel and the river,

The S W. corner of the Plaza is occupied by the church of *Santa María* (Pl. 5), built in 1334 on the site of a mosque, and renovated within in the 18th century. The N. doorway preserves some Gothic sculptures. To the S.E., in the Calle de Tras Sagrario, are some remains of a so-called *Temple of Diana*. From the Plaza it is best to ascend S.E., either by the Calle del Castillo (in which stands the solar of the dukes of Gaeta) or by the Calle de los Dolores and Calle Vieja del Castillo. Either of these lanes ends just below the **Roman Theatre** (Pl. 5; adm. free; gratuity optional), which, though much damaged by Suchet's soldiers in 1808, yet remains one of the best preserved monuments of the kind in existence. The 33 rows of seats in the auditorium, divided into three tiers, may still be traced, together with the rock-cut passage from which they were entered; but the topmost gallery was destroyed in 1812, and of the buildings of the stage and orchestra little remains but the foundations.

A good road ascends from the theatre to the drawbridge by which we enter the **Castillo** (Pl. 4, 5, 6), or *Acropolis*, a series of fortified works occupying the curved crest of the rock which dominates Sagunto. Since 1921 excavations have been proceeding with more or less regularity, and considerable portions of Roman and pre-Roman masonry are now to be seen. Practically all the walls above ground-level are of Moorish construction or later. We emerge on the *Plaza de Armas*, with the little *Museum* of fragments on our right, and on the left some interesting excavations, including a circular mediæval mill resting on Roman foundations, beneath which a large section of Iberian wall has been uncovered. Farther on to the left is the *Plaza de Almenara* (Pl. 5), the E. crest of the citadel, which commands a fine *View. The pre-Roman remains here show important affinities with the masonry uncovered at Emporion (p. 33). The W. crest, or *Plaza de San Fernando* (Pl. 5), likewise commands a good view and has been partially excavated.

A pleasant walk ascends S.W., from the Plaza de la Constitución viâ the Calvario and the Senda des Lladres, through a Moorish wall, to the hillside called *Tres Pouets*, dotted with unexplored fragments of the old Iberian city.

From Sagunto to *Castellón* and *Tarragona* (Barcelona), see p. 103; to *Teruel* and *Calatayud* (Zaragoza; Burgos), see p. 92.

16. THE BALEARIC ISLANDS

Approaches. A. FROM BARCELONA Steamers of the *Compañía Transmediterránea* (Isleña Marítima). Offices in *Barcelona*, 2 Via Layetana; *Madrid*, 6 Plaza de las Cortes; *Valencia*, Muelle de Poniente, El Grao; *Palma de Mallorca*, 26 Calle de Palacio. To *Palma* (183 m.) direct on Mon., Tues., Thurs., & Sat. at 8.30 p.m. in 10 hrs. (fares including tax, 1st cl. 53 p. 30; 2nd cl. 31 p. 55; 3rd cl. 18 p. 65 c.); returning on Mon., Tues., Thurs., & Sat. at 9 p.m. To *Mahón* (Minorca) direct on Wed. & Fri. at 6.30 p.m. in 12 hrs. (52 p. 80; 31 p. 30; 18 p. 50 c.); returning on Tues. & Thurs. at 6 p.m. To *Mahón* *viâ Alcudia* (Majorca) on Sun. at 5.30 p.m. in 20 hrs. (to Alcudia 52 p. 80; 34 p. 30; 18 p. 50 c.); returning from *Mahón* on Sun. at 9 a.m. and from Alcudia at 7 p.m. To *Iviza* direct on Tues. at 5 p.m. in 16½ hrs. (47 p. 80; 31 p. 50; 18 p. 50 c.), returning on Wed. at 4 p.m.

B. FROM VALENCIA (*Grao*). To *Palma* (144 m.) direct on Fri. at 6 p.m. in 13 hrs. (fares 48 p. 30, 31 p. 75; 18 p. 65 c.); returning on Wed. at 7 p.m. To *Palma* *viâ Iviza* on Wed. at 12 a.m. in 17 hrs., to *Iviza* in 10 hrs. (to *Iviza* 42 p. 80; 26 p. 30 c., 17 p.), returning from *Palma* on Mon. at 11 a.m., from *Iviza* at 10 p.m.

C. FROM ALICANTE. To *Iviza* (9 hrs.) and *Palma* (from *Iviza* 7 hrs.) on Sun. at noon, leaving *Iviza* at 12 p.m. (to *Iviza* 44 p., 27 p. 15; 17 p. 40 c.; to *Palma* 49 p. 50, 32 p. 40; 19 p. 5 c.); returning from *Palma* on Fri. at noon, from *Iviza* at 9 p.m.

D. FROM TARRAGONA. To *Palma* direct on Mon. at 6.30 p.m. in 13 hrs. (49 p. 80; 32 p. 25; 18 p. 90 c.); returning on Sun. at 6.30 p.m.

E. FROM MARSEILLES. To *Palma* (295 m.) direct on the 18th of every month at 9 p.m. in 28 hrs. (100 p., 70 p., 51 p.); returning from *Palma* on the 21st of every month at 7 p.m. Additional tax of 45 fr., 41 fr., or 38 fr.

F. FROM ALGIERS. To *Palma* (172 m.) direct on the 23rd of every month at 4 p.m. in 16 hrs. (89 p.; 60 p.; 41 p.); returning from *Palma* on the 25th of every month at 4 p.m. Additional tax of 12 fr., 9 fr., or 4 fr.

REMARKS. Tickets must be taken and cabins secured at the Company's offices before embarking. All tickets (with exception of those from Marseilles and Algiers) include the tax. Meals (not included in ticket) are served on board when length of voyage permits, and refreshments may be served in the cabins. There is no landing charge; steamers lie up against the quay at *Palma*, *Valencia*, *Barcelona*, *Tarragona*, and *Alicante*. Heavy luggage must be taken to the hold; there is no charge on luggage.

The journey from London to *Palma* may be made in about 41 hrs. Fast trains from London *viâ* Paris (Quai d'Orsay), Toulouse, Port-Bou to *Barcelona*, connecting there with a regular boat service to *Palma*.

THE BALEARIC ISLANDS (Span. *Islas Baleares*; c. 378,500 inhab.), a group of 16 inhabited islands and several small rocky islets, forming the Spanish province and military district of Balears, lie in the Western Mediterranean, 57–120 m. from the Spanish coast. The five chief islands are Majorca, Minorca, *Iviza*, Formentera, and Cabrera, the total area of which is 1935 sq. miles. The 11 smaller inhabited islands are Pinto, D'en Pou, Aire, Colom, Aucanada, Conejera, Ahorcados, Dragonera, Botafoch, Rey, and Espalmador. They form two groups: the eastern group known to the Romans as the *Insulæ Baleares* (Majorca, Minorca, Cabrera and seven small attendant islets; the names Majorca and Minorca are derived from their Roman designation of Major and Minor) and the western group called by the ancients *Pityusæ* or Pine Islands (*Iviza*, Formentera, and four small

[illegible]

After Plan of Señor Angel Román.
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neighbouring islets). The inhabitants are Spanish, many with Moorish ancestors, and speak a dialect akin to Catalan and not unlike Provençal, in Minorca during the British domination (p. 122) many English words were assimilated by the islanders and are still used colloquially. In type and habits the Balearic people closely resemble the Catalonians, though the islands themselves, from a geological point of view, belong rather to the mountain system of Andalusia. The smaller islands are little more than bleak outcrops of rock, but on the larger a fertile soil is found and there is an abundance of minerals. The flora and fauna are similar to those of the Spanish mainland. The currency is Spanish. The islanders are a thrifty, frank, sober, and patriotic people, of pacific character and simple customs. In Minorca crime is almost non-existent, most doors and windows being closed from outside, and houses often left unguarded with the key in the lock. The people are good soldiers and excellent sailors and still retain that love for the sea which distinguished their forefathers. In antiquity they were renowned as slingers, especially in the Carthaginian armies; and tradition has it that the mothers taught their children from infancy the art of slinging by placing their food at a point from which it had to be knocked down by stones (as seen in the well-known picture by J. Cerdá, in Madrid). Domestic animals are bred in large numbers; the cows provide excellent milk, butter, and cheese; and pig-breeding is especially popular, both Majorcan and Minorcan pigs finding a ready market in Spain. Lobster-fishing is an important industry and the shellfish (*mariscos*) of Minorca are well known. Fresh water is not always available, and in parts of the islands during the hot season has a special commercial value. Regional costumes are seldom seen except in Iviza and Formentera, where modern modes are still struggling against tradition and a strong conservatism. The islands are glad to welcome the tourist and do their best to attract visitors, and foremost among their many outstanding points of interest the famous stalactite and stalagmite caves of Majorca and the prehistoric structures of Minorca must be mentioned.

History. The earliest known inhabitants of the Balearic Islands were the Iberians, but, centuries before, the islands were inhabited by primitive races who have left innumerable traces of their civilizations in monumental remains, implements, and ornaments. Later came the successive invasions of the Phoenicians, Greeks, and Carthaginians, and these, in their turn, were conquered and expelled by the Romans. Alcudia (Majorca) was then the capital and, under the consul Quintus Cecilius Metellus, Palma and Pollensa were founded. From 123 B.C. to A.D. 423 the Roman legions held sway, but in that year the Vandals became masters of the islands. They maintained control on and off until 798, when the Moors took possession. In 1009 the islands were converted into a Moorish kingdom. In 1229 Jaime el Conquistador captured Majorca and established the Majorcan dynasty, and in 1343 the island was definitely taken over by Aragon. Three years after the conquest of Majorca, the frightened inhabitants of Minorca vowed allegiance to King Jaime (1232);

neighbouring islets). The inhabitants are Spanish, many with Moorish ancestors, and speak a dialect akin to Catalan and not unlike Provençal; in Minorca during the British domination (p. 122) many English words were assimilated by the islanders and are still used colloquially. In type and habits the Balearic people closely resemble the Catalonians, though the islands themselves, from a geological point of view, belong rather to the mountain system of Andalusia. The smaller islands are little more than bleak outcrops of rock, but on the larger a fertile soil is found and there is an abundance of minerals. The flora and fauna are similar to those of the Spanish mainland. The currency is Spanish. The islanders are a thrifty, frank, sober, and patriotic people, of pacific character and simple customs. In Minorca crime is almost non-existent, most doors and windows being closed from outside, and houses often left unguarded with the key in the lock. The people are good soldiers and excellent sailors and still retain that love for the sea which distinguished their forefathers. In antiquity they were renowned as slingers, especially in the Carthaginian armies; and tradition has it that the mothers taught their children from infancy the art of slinging by placing their food at a point from which it had to be knocked down by stones (as seen in the well-known picture by J. Cerdá, in Madrid). Domestic animals are bred in large numbers; the cows provide excellent milk, butter, and cheese; and pig-breeding is especially popular, both Majorcan and Minorcan pigs finding a ready market in Spain. Lobster-fishing is an important industry and the shellfish (*mariscos*) of Minorca are well known. Fresh water is not always available, and in parts of the islands during the hot season has a special commercial value. Regional costumes are seldom seen except in Iviza and Formentera, where modern modes are still struggling against tradition and a strong conservatism. The islands are glad to welcome the tourist and do their best to attract visitors, and foremost among their many outstanding points of interest the famous stalactite and stalagmite caves of Majorca and the prehistoric structures of Minorca must be mentioned.

History. The earliest known inhabitants of the Balearic Islands were the Iberians, but, centuries before, the islands were inhabited by primitive races who have left innumerable traces of their civilizations in monumental remains, implements, and ornaments. Later came the successive invasions of the Phœnicians, Greeks, and Carthaginians, and these, in their turn, were conquered and expelled by the Romans. Alcudia (Majorca) was then the capital and, under the consul Quintus Cecilius Metellus, Palma and Pollensa were founded. From 123 B.C. to A.D. 423 the Roman legions held sway, but in that year the Vandals became masters of the islands. They maintained control on and off until 798, when the Moors took possession. In 1009 the islands were converted into a Moorish kingdom. In 1229 Jaime el Conquistador captured Majorca and established the Majorcan dynasty, and in 1348 the island was definitely taken over by Aragon. Three years after the conquest of Majorca, the frightened inhabitants of Minorca vowed allegiance to King Jaime (1232);

the king permitted the Arab sovereign to maintain his position, but placed a kind of Consulate on the island to protect the Christians. In 1287 Alfonso III of Aragon conquered Minorca. Consequent upon the capitulation of Port Mahón to the English and Dutch squadron (with which sailed the famous Stanhope) in 1708, Minorca by the Treaty of Utrecht (1713) became a British possession until 1766, the year when the ill-fated Admiral Byng so disastrously failed to defend the island against the French under the Duc de Richelieu. The peace of 1763 restored it to Britain, who held it until 1782 and again from 1798 to 1802, when it was finally ceded to Spain by the Treaty of Amiens.

Antiquities. The prehistoric inhabitants of these islands left on them an everlasting imprint carved in stone. Tempting fields of exploration are offered to the archaeologist, for at least some 600 age-old structures are to be found in Majorca and Minorca. Minorca is especially rich in these primitive stone monuments, including *talayots* or tumuli of roughly-dressed stone (some 200, nearly all in the south), *taulas* or tables, *navetas* (like inverted boats), *circulos* (stone rings), *murallas* (walls), and *salas hipostilas*, ceremonial relics from the dawn of history attesting to ancient rites, funereal and otherwise. Archaeologists have not yet been able to tell us to which civilization they belong, although the most popular theory favours the early Mycenaean, dating back to the end of the Neolithic or the beginning of the Bronze Age. Then there are cave dwellings of similar antiquity, strange dark earth-holes, some of the hillsides and cliffs are riddled with them. The Calas Covas are the most notable of all the prehistoric caves, they comprise a singularly interesting group of about 100 small cliff dwellings, cut in the face of the rock which rises wildly precipitous like a jagged wall along a winding cove on the S. coast of Minorca.

Climate. The islands enjoy an all-round equable climate. Cold winds blow occasionally between November and May, and winter hurricanes are not unknown, but a snow-storm is uncommon even at the height of winter, and more than an inch of snow has never been known to fall. The islands are an ideal winter resort for invalids, especially those suffering from pulmonary complaints. The mean winter temperature is 60-63° Fahr. In the towns, Palma, for instance, the thermometer in summer rarely exceeds 90° Fahr. and the hottest day has an evening which is delightfully cool and fresh. Rains come chiefly in the spring and autumn (average 40 days of rain in Majorca), sometimes veritable torrents, but black clouds are quickly dispersed and the sun holds irresistible sway during at least three-quarters of the year. Minorca has her cold mists, while Iviza has infrequent N winds and the hot breath of the African sirocco.

General Hints. Although travelling alone is entirely devoid of the danger of brigandage, a guide or companion may be easily found who would give his services at a small recompense on a long mountain tour. For such tours flat-heeled shoes are essential. The islands are free from indigenous diseases; malaria is non-existent; nevertheless the foreign visitor should run no risks, water and milk should be boiled or sterilized, fruit or salad not eaten unless thoroughly washed, while sea-bathing should be indulged in only by the strongest in winter. Warm clothing in winter and a tropical outfit in summer are necessary. The available sports include tennis (fine courts at El Terreno and Formentor, Majorca), football, shooting (mainly rabbit and partridge, special permission for preserves), fishing, etc. Food is generally very plentiful and appetizing, and wines are remarkably cheap.

Books about the Balearic Islands. Among the more recent volumes may be mentioned: 'The Balearics and their People,' by *F. Chamberlin* (1927); 'Majorca,' by *H. C. Shelley* (1926), 'Guide to Majorca,' by *F. Chamberlin* (1925); 'With a Camera in Majorca,' by *Margaret d'Este*, 'The Fortunate Isles,' by *Mary Stuart Boyd* (1911); and 'Mediterranean Moods,' by *J. E. Crawford Flitch* (1911).

MAJORCA (Span. *Mallorca*; c. 300,000 inhab.), the largest island of the Balearic Group, is 62 m. in length and 48 m. in breadth and has an area of 1325 sq. m. The coast-line is serrated and the surface mountainous; the chief mountain-range runs along the N.W. coast for c. 43 m. and is composed

of several heights soaring to over 4000 ft., culminating in Puig Mayor (4740 ft.) The delightfully temperate climate and unlimited variety of beautiful scenery make of this island a veritable Mecca for invalid and artist alike and have given it the well-deserved names of Pearl of the Mediterranean and The Golden Isle. The fertile soil, aided by an effective system of irrigation, produces an excellent quality of fruit (oranges, lemons, apricots, figs, almonds, etc.), vegetables, wine, olive oil, and cereals. Almonds are grown extensively and in Jan. and Feb. the landscape, white with the delicate blossom of countless flowering trees, presents an unforgettable sight. The terraced system of cultivation prevails and many of the hillsides are clothed with trim terraces which rise tier above tier in artistic symmetry. Irrigation water is usually conserved in cisterns; the Moorish 'noria' is still seen, but wind-motors are becoming numerous and, despite the scarcity of water in summer, excellent crops are maintained throughout the island. The famous chain-mesh industry is slowly dying; wickerwork, esparto ware, furniture, embroidery, and the typical glazed majolica are among the well-developed industries. Some of the finest stalactite and stalagmite caves in Europe are found in this island: the Cuevas de Artá (p. 133) and the Cuevas de Manacor (Cuevas del Drach, p. 133), with enchanting subterranean lakes, are examples of unparalleled beauty and interest. Many members of the Spanish and British aristocracy have estates in this island and the number of foreign visitors (British and American predominating) is increasing amazingly year by year. The island is famous as the birthplace of Ramón Lull (Raymond Lully, c. 1235-1315), philosopher, author, missionary, and martyr, and of Father Juniper Serra (1712-84), founder of the city of San Francisco, California. José Cabrinety (1822-73), a royalist general in the Carlist wars, was a native of Palma.

PALMA or *Palma de Mallorca*, the capital (77,418 inhab.) and chief port of the Balearic Islands, lies on the S.W. coast of Majorca. Its situation at the base and about the slopes of an amphitheatre of highlands, overlooking the wide and beautiful horse-shoe shaped bay, is exceptionally attractive. Palma is the see of a bishop and the residence of the Captain General of the Balearics. The city is growing fast and is up-to-date in many aspects, but ancient structures are numerous; many public buildings have weathered the storms of centuries, and among the private residences are many rich gems of architecture.

The approach to Palma is of great beauty, for the ship passes (in fair weather) through the channel formed by the coast and the island of Dragonera and later by the rocky

island of *Pantaleu*, the first landing-place of King Jaime when on his victorious expedition in 1229. Here the view widens and in the distance may be seen the small bay of Portals, the majestic Sierra Burguesa and Don Jaime's notable Castillo of Ben Dinat. Beyond San Carlos Point the whole city is plainly visible, dominated by its 'Gothic triumph,' the Cathedral, intensely imposing in its wealth of buttress and turret against the undulating mountain background.

Railway Stations. *Estación de los Ferrocarriles de Mallorca*, for Artá, Felanitx, and Santany. *Est. del Ferrocarril de Sóller*, for Sóller, both in the Pl. Eusebio Estada (Pl. 3).

Hotels. *MEDITERRÁNEO, 90 R., L. 6, D. 7, pens. from 18 p.; *REINA VICTORIA, L. 7, D. 8, pens. from 17 p.; ROYAL, L. or D. 6½, pens. from 16 p.; PRINCIPE ALFONSO, L. 6, D. 7, pens. from 15 p., these four by the sea in the W. suburb of El Terreno.—GRAN HOTEL (Pl. a; 2), 8 Pl. de Weyler, L. 7, D. 8, pens. from 17½ p.; ALHAMBRA (Pl. b; 5), 5 Av. A. Maura, L. or D. 6, pens. from 13 p.; INGLES, 17 C. Berenguer III, L. 5, D. 6, pens. from 12 p., in the town.—CAS CATALÁ, 4½ m. S.W. on the shore of the bay, L. 5, D. 6, pens. from 12 p.—Cheaper and simpler: CONTINENTAL, SUIZO, 38 and 6 C. San Miguel, pens. from 10 p.; FERROCARRIL, between the stations, L. or D. 4, pens. 9 p.

Pensions. *English Pension* (Miss Allsup), 18 C. José Villalonga, El Terreno (Oct.–June); *Gavón*, 7 C. Quint, from 8 p.; *Weyer*, at El Terreno, from 9 p.

Restaurants at the hotels, and *Oriente* (à la carte), 106 Pl. de la Constitución.—ENGLISH TEA ROOM, 37 C. Alfonso XIII, El Terreno.

Post Office (Pl. 5), C. de la Soledad.—TELEGRAPH OFFICE (Pl. 5), C. de la Unión.

Tramways. Circular tour of Palma, 1 p. 10 c.—From Palma to Santa Catalina, 10 c.; Son Alegre, 15 c.; El Terreno, 20 c.; Porto-Pi, 30 c.—From Porto-Pi to C'as Catalá every hour.—From Palma to C'an Capas, 10 c.; Vivero, 20 c.; Pont d'Inca, 30 c.—From Palma to Santa Catalina, 10 c.; Son Españolet, 15 c.; Son Rapina, 20 c.; Son Serra, 25 c.; La Vileta, 30 c.; Son Roca, 35 c.—From Palma to Puente Mal-pás, 25 c.; Bonanova, 35 c.; Génova, 45 c.—From Palma to Arenal, 65 c.

British Vice-Consulate, 5 Plaza Son Caldairet, El Terreno.

Information Bureau, *Fomento del Turismo*, 36–42 Plaza de la Constitución.—STEAMSHIP OFFICE, 26 C. de Palacio.

English Church Services at 37 C. Alfonso XIII, El Terreno, on Sun. at 8.30, 11, and 6.30 from Oct. to Easter (Rev. J. de B. Forbes).

English Circulating Libraries at 86 and 37 C. Alfonso XIII.

Social Club, *Círculo Mallorquín*, C. del Conquistador (50 p. entrance fee, 14 p. monthly; visitors admitted by arrangement).

Amusements. *Teatro Principal*, T. Lírico, and T. Balear, in Palma proper, *Cinema Moderno*, etc.—*Tennis Club* at El Terreno.—*Horse Races* every Sun. in season at the Hipódromo.—*Plaza de Toros* (Pl. 2).

As the visitor steps on to the quay, he will see before him, along the sea-front, a remarkable collection of beautiful and historical buildings: the Consulado del Mar, the Lonja, the Almudaina, the Cathedral, and the Palacio Episcopal. Of these, the Lonja and the Cathedral are the chief architectural treasures of the Islands. The *Consulado del Mar* on the Paseo de Sagrera, a handsome edifice of the 17th cent., with an elegant arched gallery (artesonado ceiling) fronting the sea, was built as an admiralty court; it is now a training school for teachers. Bordering on its miniature garden and connecting it with the Lonja is the old gate, *La Puerta del Muelle*

(1620), which once stood at the pier-head. The ***Lonja** (Pl. 4), a large Gothic sandstone building of simple but beautiful proportions, was begun in 1426 by Guillermo Sagrera, the great Majorcan architect. For many years it was the centre of intense commercial activity; it is now the *Provincial Museum* with collections of pictures, of fragments of Roman, Byzantine, and Gothic architecture, and of objects found in excavations (adm. daily 10-12 and 3-5, 25 c., Sun. free; catalogue 50 c.). Its four octagonal corner towers are connected by an ornate parapet with turrets and two spiral staircases conduct to the roof, whence a fine view is obtained. The pediment of the E. front is occupied by the emblem of Majorcan trade, an angel holding a scroll inscribed with the motto of the merchants. The vast interior is divided by two ranges of three spiral columns which rise like lofty palm-trees, curving and interlacing their high-flung fronds in exquisite artistry to support the arched roof. From the Plaza de la Lonja a short walk along the palm-lined sea-front, known as the Paseo de Sagrera, will disclose the *Almudaina*, now the Capitanía. It was at this Alcázar that the city surrendered to Jaime I in 1229; still intact from Moorish days, it served as the palace of the Majorcan kings, and later of the Castilian monarchs. It is crowned by a 13th cent. weather-vane in the form of a bronze angel. Arab arches still adorn the patio, but on the W. side is the Romanesque entrance of the *Chapel of Santa Ana*. The chapel contains a 15th cent. retablo by the Majorcan Moger.

On the E. side of the Almudaina stands the magnificent ***Cathedral** (Pl. 5), a gigantic building of exceedingly imposing appearance, with a 19th cent. Gothic W. front incorporating a Renaissance portal by Miguel Verger (1594-1601). Built of yellow-brown sandstone, this immense edifice (380 ft. long and 230 ft. wide) was founded by Jaime I in 1230; on the 1st October, 1346, the High Altar was consecrated; from 1420 the master architect was Guillermo Sagrera (who built the Lonja and the Cathedral of Perpignan). The interior, softly lighted by the many stained-glass windows, gives an impression of space and majesty, the bare walls but enhancing this effect. A double row of seven octagonal columns supports the high arched roof which rises to a height of 142 ft. In the *Chapel of Corpus Christi* (E. end of N. aisle), note the Baroque retablo with finely-carved high reliefs and the altar-frontal in coloured mosaics. On the left wall is the tomb of Ramón de Torrella, the first bishop of Majorca after the conquest. In the adjoining *Chapel of San Jerónimo*, with its handsome plateresque altar-piece, is the marble tomb of Gen. Pedro Caro y Sureda, Marqués de la Romana (1761-1811), personal friend and

staunch ally during the Peninsular War of Wellington, who described him as Spain's "brightest ornament." It is popularly believed that the figure standing above the tomb holding the flags is that of the Iron Duke himself. The little *Chapel of Santo Cristo* is beautified by the striking altar-painting by Anckermann of the Descent from the Cross and the mural tombs. The walls of the *Capilla de la Piedad* are covered with a profusion of sacred pictures; from here a small door opens into the *Old Sala Capitular*, where is the flat but elegant tomb of the Majorcan bishop, Gil Sánchez Muñoz, who on the death in 1424 of Pedro de Luna (Benedict XIII) was elected anti-pope as Clement VIII. Access to the *New Sala Capitular* is by a large and richly decorated Baroque door. Above the *Capilla de la Piedad* is the large Gothic organ, famous for its sweet tone, and on the left is the *Chapel of the Sacristia de Vermells* with a graceful archway. The long table seen lining the wall just before reaching the N. door served in by-gone centuries as the alms table, where charity was dispensed to the poor and needy; the door itself is known as the *Puerta de la Almoína* (alms) and alongside it, in the Plaza de la Seo, adjoining the *Campanario*, the lofty bell-tower, is the artistic little *Casa de la Almoína*, once the store-house of charitable offerings. Beyond the N. door are the *Chapel of San José* with the sepulchres of two bishops, and the *Chapels of San Sebastián* (fine retablo in Baroque style) and of *La Purísima*, the fashionable marriage-chapel. Passing across the spacious nave to the S. aisle, we note the Font wrought from Majorcan marbles. The first chapel of *San Benito* (two large tombs) is followed by that of the *Sagrado Corazón* adorned with a rich marble altarpiece and, high up on either side, sepulchral urns. Then we come to the *Chapel of Nuestra Señora de la Grada*, separated from that of San Bernardo by the S. door, sometimes known as the *Portal dels Ferros* (Gate of Iron) or, more usually, the *Puerta del Mirador*, an exceedingly beautiful door with a wealth of carved ornament, which was begun by Pedro Morey (1334). Above it is the gilded Gothic reredos from the High Altar. In the *San Bernardo Chapel* is an exquisite Gothic altar and *Altarpiece (scenes from the life of the saint), carved like a delicate and intricate filigree in white Majorcan marble. The equestrian statue of *San Martín*, in the Chapel bearing his name, is the work of the famous Herrera, and in the *Chapel of Nuestra Señora de la Corona*, hidden from view behind the ancient altar, is the wonderful polychrome sepulchre, richly decorated in purest ogival style, of Bp. Galiana, the first Mallorquin appointed to the see of Palma, one of the treasures of the Cathedral. The *Chapel of San Antonio de Padua* has a Baroque retablo adorned with several statues

and in the *Chapel of San Pedro* (E. end of S. aisle) two large statues of San Juan Bautista and San Bruno by Adrián Ferrán (from Valldemosa) stand on either side of the altar; here, too, set in the walls, are the tombs of two bishops. The *Capilla Real* is the name given to the immense apse which, in striking contrast to the remaining simplicity of the temple, is richly decorated, this chapel dates from the days of Jaime I. Here are the High Altar, above which is suspended a baldachin studded with 36 lamps and a large crucifix (with the Virgin and St. John), the beautifully carved Choir-stalls (16th cent.), several Flemish tapestries, two beautiful silver candelabra, and in the background the marble Episcopal Throne with rich mural adornment on either side. The large pulpits, right and left of the entrance, show remarkable plateresque workmanship. At the E. end, set high in a window alcove, is the little *Capilla de la Santísima Trinidad*; within, in simple recesses, repose the mummified remains of Jaime II (d. 1327; cenotaph at Santas Creus, p. 68) and, opposite, the ashes of his son, Jaime III.

On the E. side of the cathedral is the *Episcopal Palace*, an austere-looking 13th cent. edifice commanding a magnificent view of the bay from its small square called the *Mirador* (in which is the *Oratory of St. Paul*, a 14th cent. Gothic Chapel). The *Diocesan Museum* (adm. daily 10-1, 2 p.) contains an interesting collection of historical objects (seal of Shakespeare, sceptre of Louis XIV, sword of last King of Poland, etc.). The *Library* can boast of many fine books and documents.

Retracing our steps along the water-front (where fragments of the old walls are seen) to the Almudaina and following the tram-lines down the Calle Marina to the Plaza de la Libertad, and thence (r.) along the fine Calle del Conquistador, we reach the PLAZA CORT (Pl. 5), the principal square and centre of activity. In the Plaza Cort rise the massive buildings of the *Ayuntamiento* and the *Diputación*. The former is a severe and heavy 16th cent. edifice (interior almost entirely renovated after a fire in 1894), its finely decorated Session Hall contains numerous portraits (busts of Ramón Lull and Jaime I), while among the notable pictures in the other rooms must be mentioned the famous Martyrdom of San Sebastian by Van Dyck and portraits of Ramón Lull by Anckermann and Ferdinand VII by López. On the second floor are the valuable *Municipal Archives*. The *Diputación* occupies the site of the old prison; it has a pleasing façade and the sumptuously decorated Gothic interior is of the local white stone. The Session Hall was decorated by the painter Morell. Bearing to the right round the City Hall, we enter the Plaza de Santa Eulalia, with the Gothic church of *Santa Eulalia* (Pl. 5, 6). Begun in 1232, it was finished before 1256, but the present structure is modern and the façade dates from the 19th century. It has a graceful, slim tower and the interior (Churrigueresque altar) with its rows

of stately columns is singularly appealing and restful. In the Calle de Morey, S. of the plaza, are two fine entrance courts, at No. 20 (*Casa de Ordinas*) and No. 33 (*Casa de Oleza*). The latter (adm 5 p.) contains handsome saloons aglow with rich colouring and priceless furniture. Hence the Calle de la Almudaina branches W. (r.); here is the much-photographed old Moorish roadway arch, anciently connected with the fortifications; here, too, are extremely interesting patios at No. 11 (paintings of great merit within the house) and at *Casa Oleó* (No. 8; Gothic staircase and Moorish arch), and two striking windows (*ventanas coronelas*) at *Casa Vullalonga* (No. 13). The Calle de Miramar prolongs the Calle de Morey S. to the sea-wall. Parallel with the Calle de Miramar is the Calle de Portella with its tiny branch street, Calle de Formiguera, both containing notable and richly furnished houses. The neighbouring Calle de Serra is especially noted for its genuine *Arab Baths* and beautiful garden at No. 13. From this street the Calle de Santa Clara (at the S. end is the Convent, begun in the 13th cent.) conducts towards the Calle de P. Nadal. First on the right is the Calle de Montesión with the church of *Montesión* (rococo gateway), famous for the tomb of and its long connection (46 yrs.) with San Alonso Rodríguez, who for some time held the humble position of porter here. Near at hand is the *Provincial Library* containing more than 500 valuable incunabula. North of the Calle de Montesión runs the Calle del Sol (Pl. 5, 6), (note the 14th cent. façade of the Casa del Marqués de Palmer) which opens into the Plaza del Temple. We may return by the Calle de Lulio to the Plaza which has taken its name from the majestic Gothic church of ***San Francisco** (Pl. 6), founded by Don Jaime in the 13th century. The magnificent Gothic ***CLOISTER**, one of the finest in Spain, remarkable for its beauty and artistic symmetry, is adorned with more than 100 slender columns. The interesting façade which replaced the original one after its destruction by lightning in the early 17th cent. has a beautifully wrought portal surmounted by figures of St. George and the Dragon. Behind the elaborate high altar in a little chapel to the left is the incomplete Gothic **TOMB OF RAYMOND LULLY**, with fantastic animals and pillars. Above, in a deep niche with a perfect Gothic vault, is an alabaster urn on the side of which is sculptured the recumbent figure of the philosopher clad in the coarse garb of a hermit.

Ramón Lull, the greatest of Mallorquines, was born in Palma (1235) of an illustrious Catalan family and stoned to death in Bougie (Algeria) in 1316. Many a visitor comes with reverent step to the shrine of this great scholar whose life was a maze of vicissitudes and whose cruel death among the dark African races brought him—the one-time dissolute courtier in the dazzling court of Jaime II—the martyr's crown.

From the Plaza de Santa Eulalia a short walk N. brings us into the busy kiosk-studded PLAZA MAYOR (Pl. 5, 6), where in the N W corner of the arcade, between Nos 21 and 22, a tablet indicates the site of the house in which Ramón Lull was born. From this plaza the Calle de San Miguel runs N. to the *Military Hospital* and the church of *Santa Catalina de Sena* (Pl. 3), passing on the left the church of *San Miguel* (Pl. 2), once the chief mosque of the Moors. It was here that the Conquistador placed the image of the Virgin and Child which, on the stern of his ship, had sailed with him on his victorious voyage, and which is still to be seen in the first chapel on the right after the side door. San Miguel was the principal Christian sanctuary until the completion of the Cathedral, the simple but beautiful doorway is the only remaining fragment of the original temple. A stone's throw from here are the church and cloisters of *San Antonio de Viana*, both elliptical in shape, the latter, most impressive, with Doric columns and a balustraded upper gallery. Behind San Miguel the Calle de Arabi leads into the spacious and beautiful PASEO DE LA RAMBLA, opposite the N W. end of which is an immense block of new buildings, including the *Institute* (affiliated to the University of Barcelona), the *Commercial, Art, and Industrial Schools and Library*, etc. At the S E. end of the Rambla is the *Teatro Principal* and, a few steps farther, in the Plaza Weyler, almost opposite the Gran Hotel, is the *Casa Berge*, a 15th cent. building with a striking patio. Farther S., beyond the Plaza del Mercado, is the small church of *San Nicolás*, built on the site of an older church of the 15th cent.; like San Miguel, all that remains of the first building is the doorway; behind this church in the Calle de Verí is the *Palacio Verí* (No. 16), where one of the most valuable private collections of old masters is housed, to visit which special permission is necessary. Following the tram-lines from the Plaza del Mercado along the Calle de la Union and rounding the corner near the Tortoise Fountain, we reach the PLAZA DE LA CONSTITUCIÓN (Pl. 5; formerly Paseo del Borne), a pleasant wide avenue and one of the most popular and animated promenades of the city (to the right, at No 22, in the parallel Calle de Cayetano, is the notable *Palacio del Marqués de Solleric*).

Excursions from Palma

SHORT EXCURSIONS. A ride or walk of c. 7 m. S E. along the shore (tramway hourly from the Ayuntamiento) brings us to the hamlet of *Arenal*, opposite El Terreno, where there are good sands and bathing.

Pleasant walks may be had to the summer residential districts of *Santa Catalina* (the W. suburb) and *El Terreno*

his literary works (bas-relief in stone of Lull offering his works to the Virgin) Not far from Miramar is *Son Marroig*, the residence of the Archduke's first secretary who died in 1877 (paintings, art treasures, old furniture), in front of the building a small white marble Ionic temple of exquisite symmetry has been erected.—17 m. *Deyá* (Hotel Turista) is famed for its picturesque aspect, its small bay, *Cala de Deyá*, being more frequented by artists than any other in the island.

24½ m. *Sóller* (8752 inhab; *Hot Ferrocarril*, L. or D. 6, pens. 12–14 p., *Marina*, L. 4½, D. 4, pens. 10 p.) is the terminus of a railway from Palma (18 m.) and possesses a wireless station. It is situated in a lovely valley behind which rises the mighty wall of rugged mountains containing Majorca's highest peak, *Puig Mayor* (4740 ft.). The *Porto de Sóller* (3 m.; tramway from the station) has all the appearance of a placid lake, a short climb to the old Oratorio of Santa Catalina will be repaid by the fine view from its square. The return journey to Palma (18½ m. S.), along the splendid military highway, will be for ever memorable, for the motorist will meet with a succession of beautiful mountain scenes of extraordinary grandeur and more than 60 hairpin curves of exceptional severity (fine distant view of Palma from Coll de Sóller). Some 9 m. from Sóller we pass the country-estate of *Alfúber* (fine Moorish gateway), home of Benahabet, the Moorish ally of King Jaime, just beyond which is the railway station of *Buñola* (2500 inhab.). Less than 1 m. to the right is the lovely estate of *Rainá*, the former country home of the Counts of Montenegro (charming views from garden).

FROM PALMA TO ALCUDIA (33 m.) AND POLLENSA (35½ m.). Railway as far as (29 m.) La Puebla. From (11½ m.) *Consell* a short excursion may be made to the ruined castle of *Alaró*, 2½ m. N.—18 m. *Inca* (9439 inhab; *Fonda de España*, L. or D. 6, pens. 6–16 p.) is an ancient town with a 13th cent. parish church. About 11 m. N. among the mountains is the *Monastery of Nuestra Señora de Lluch*, formerly occupied by Augustinians, now by the Congregation of the Sacred Heart. The old custom still prevails of granting free sleeping accommodation for three days to visitors; the price of meals in the small restaurant is c. 5 p. daily. The church contains a venerated image of the Virgin discovered in 1239.—29 m. *La Puebla* (7850 inhab.) is the terminus of the railway. A good road brings us hence to (36 m.) *Alcudia* (*Hot. Miramar*, pens. 6 p.; *Fonda Truyols*), a small seaport (3305 inhab.; steamers to Mahón, p. 120) 33 m. N.E. of Palma on a narrow isthmus. The ruined amphitheatre and well-preserved city-walls and gateways, with traces of a moat, are relics of Roman rule (see p. 133). In the marshes of *La Albufera*, to the S., over

5000 acres, drained by a London company in 1863, now produce cotton, rice, and cereals. High-roads from La Puebla ($9\frac{1}{2}$ m.) and Alcudia (6 m.) lead to **Pollensa** (*Hot. Cosmopolita, C'as Lloro*, pens 7-8 p.), a fascinating town (8174 inhab.), $35\frac{1}{2}$ m. from Palma, where many typical houses and old costumes are still seen. The name is derived from the Latin 'pollentia' (powerful), though present-day authorities agree that the Roman Pollentia was probably on the site of Alcudia. The Roman bridge and handsome old Calvario are much visited, and 4 m. N E is the beautiful little *Porto de Pollensa* (*Hot. Mar y Cel, L or D 5*, pens 10-12 p.; *Miramar, L 5, D 6*, pens. 8-12 p.) which presents innumerable alluring corners. About 4 m. N. of Pollensa, surmounting a rock which rises sheer from the sea to a height of over 1610 ft., is the old *Castillo del Rey*, romantic in decay, and a little farther E., the bay of *San Vicente*, a favourite resort of painters. On the S. coast of the rugged *Peninsula of Formentor* (lighthouse at E. extremity), overlooking Pollensa Bay and set among luxuriant pine woods, stands the new **Hotel Formentor* (pens from 35 p.), equipped with every modern convenience (tennis courts, golf links, hunting, bathing, boating, etc.) and surrounded by terraces, gardens and lovely views.

FROM PALMA TO MANACOR AND THE CAVES, an all-day excursion made equally well by rail or road. **Manacor** (*Hot. Riera, Fonda Felip, L. or D 3 $\frac{1}{2}$* , pens 8 p.), 31 m. from Palma by road and 40 by rail, is the second largest town (13,033 inhab.) On the road to the harbour ($7\frac{1}{2}$ m. E.), where is the compact village of *Porto Cristo* (*Fonda Felip, L or D. 5 $\frac{1}{2}$* , pens 7-9 p., Bonet.—Excellent bathing and good sands), are the interesting *Cuevas del Hams* (adm. $3\frac{1}{2}$ p.) and, at the port, the notable **Cuevas del Drach* (adm. 18 p. for 4 persons, 4 p. each extra pers.) or *Caves of the Dragon*. Here Nature has placed some of her most fantastic ornaments in the myriad stalactites which like the finest filigree lace or most delicate Gothic columns adorn vault and wall with an indescribable artistry, often mirroring their beauty in the serene waters of lagoons, as, for instance in the *Lago Martel*, or *Lago de las Maravillas* in the wondrous *Cueva Blanca*.

The famous caves of **Artá** (*Cuevas de la Ermita*) are situated c. 6 m. S E. of that town (5870 inhab.; *Fonda Randa*), the terminus of the railway from Palma (58 m.), via Inca and Manacor. The entrance (adm. 16 p. for four persons, $3\frac{1}{2}$ p. each extra pers.) is singularly impressive and the caves themselves are true natural marvels in the incomparable beauty of the stalactites and stalagmites, some of which measure more than 65 ft., while in one part the roof reaches a height of 150 ft. Some 5 m. E. of Artá is *Capdepera* (2914 inhab.; *Fonda de la Paz, L. or D 5 p.*) with a 14th cent. ruined castle, while a further 2 m. will bring us to the lighthouse on the *Punta dels Farayós*, passing *Cala Ratjada* (*Hot. Castellet, L. or D. 6*, pens. 12-14 p.), an attractive summer resort with good bathing.

FROM PALMA TO FELANITX RETURNING VIA SANTANY, a round of 78 m. in S E. Majorca. There are railways to Felanitx and to Santany, but distances are given by road.—On a hill (1800 ft.) above the small village of *Randa*, 2½ m S. of (14 m.) *Algaida* is the *Monastery of Randa* or *Oratorio de Cura*. About half a dozen Franciscan friars are in residence. In a neighbouring cave, where the roof boulder has sunk almost to the floor, Ramón Lull often retired for prayer and meditation and here, it is said, composed much of his famous *Ars Magna*.—22 m *Porrietas* (4872 inhab.) was founded by Jaime I.—30 m *Felanitx* (*Hof. Gelabert, Ferraguti*), terminus of a railway from Palma (36 m.) is the third largest town (11,353 inhab.) and the birthplace of Guillermo Sagrera, architect of the Lonja. Not far away from the station are some interesting prehistoric structures; one mass of colossal boulders is called *Monte la Mola*, another immense tumulus *El Cerro de San Nicolás*. Some 2½ m from Felanitx on a height (1670 ft.) rises the *Sanctuary of San Salvador* (Hotel, L or D. 3, pens 7½ p.), built in 1348, and on an adjoining height is the ruin of the *Castillo de Santany*, captured by King Jaime in 1231. The small town of *Santany* (6700 inhab., *Fonda Bonet, Escalas*), 10 m. S. of Felanitx, is the terminus of the southern railway from Palma (38 m.); the beautiful *Cala Figuera de Santany* is famous for its curious natural rock arch. On the return journey to Palma we pass (6 m.) *San Juan de Campos*, with its *Balneario*, the waters of which were known to the Romans.—11 m *Campos del Puerto* (5326 inhab.)—19½ m *Lluchmajor* (9790 inhab.)

Cabrera (42 inhab.; 8 sq. m.), a small rocky island, lies c. 10 m S. of Majorca and has regular steamship communication with Palma (29 m.) twice a week. Bleak and bully (highest peak, 363 ft.), its appearance is by no means inviting, and its inhabitants are chiefly goatherds who rent portions of the island as pasture. The coast is tortuous and rugged and surrounded by numerous islets, chief among which is *Conejera* (12 inhab.). The natural port is pleasant and well protected. On the right, as the ship enters, the remains of an old fort are visible, lending a touch of romance to the otherwise forbidding and cheerless scene; then a deserted miniature sanctuary with cross-crowned steeple comes into view; this is the memorial to the French soldiers who died in Cabrera during the Peninsular War, for in 1808, after the surrender at Bailen, some 8000 prisoners were deported hither, half of whom succumbed to the terrible privations they were forced to suffer.

MINORCA (Span *Menorca*; c. 45,000 inhab.; 290 sq. m.), the second largest and most easterly island of the archipelago, 35 m. in length and c. 10 m wide, is situated 25 m. N E of Majorca. The coast is rocky and indented, the few mountains are mainly in the north; thence the undulating surface rises to 1206 ft. (*Monte Toro*) near the centre to slope gently to the south coast. The north coast is treacherous, the south sheltered, with many quiet creeks and serene bays. The climate is in general ideal, the winters are mild and equable, snow falls but rarely and frost is almost unknown, but hail and rain storms are not infrequent, and because the island lacks the protection of high mountains, the cold N. winds blow unhindered. August is the driest month, October the wettest; it is reckoned that there are some 78 days of rain annually. There are no railways, but roads run in all directions and motor services connect the principal towns and villages. Agriculture is the chief source of wealth; and fishing provides a means of livelihood for many families. Although more arid than Majorca and lacking much of its majestic mountain scenery, the landscapes of Minorca with

their profusion of lentisks and wild olives, with the stone walls which thread their way in a confusing maze-like network across the countryside dividing and subdividing it into myriad small enclosures, and with the countless reminders of primitive peoples of a prehistoric age, have a charm and dignity all their own and endow the island with unmistakable colour and romance. The most famous native of the island is Mateo Orfila (1787-1853), the toxicologist, who became a naturalized Frenchman.

Mahón, or **Port Mahón** (17,866 inhab.), the ancient *Portus Magonis*, so-called after Mago, youngest brother of Hannibal, who founded it c 206 B C, is a naval station and seaport and the capital of Minorca. Lying on the E. coast, it is spread along the S shore of the *Bay of Mahón*, a finely-sheltered and fortified harbour, pronounced by many to be the best in the Mediterranean. Its quiet waters penetrate inland for c 3 m and at certain points have a breadth of about 2500 ft. To the left of the port entrance are the lighthouse and the ruins of the fortress of San Felipe (p 137). On the right is *La Mola* (Cabo Mola, or Punta del Esperó, the most easterly point), then comes the large island of the *Lazareto*, cut away from the coast in 1900 (Alfonso III of Aragon disembarked here in 1287, when he conquered Minorca), followed by the *Isla Plana* (formerly Quarantine Island) with a torpedo station, the *Isla del Hospital* (or del Rey) and the small *Isla de las Ratas*. On the opposite side is *Villa Carlos* (p 137) and when we have passed the tiny inlet of Cala Figuera the city of Mahón comes clearly into view, with its gleaming white houses, red-brown roofs, green shutters, and warm-coloured rocks, a scene of quiet but striking beauty. The effects of English rule still linger, the houses, small, spotlessly clean both within and without, with here and there a lace blind, have undeniable English features; as, for instance, the absence of balconies, the green doors and brass fixtures, the sashes of the windows, their square panes, white woodwork, etc.

Hotels. CENTRAL, 11 C Pintor Calbo, pens. 10-15 p; BUSTAMANTE, 11 C Pi y Margall, pens. 9-15 p.

Cafés. *Casino Mahonés*, 7 Plaza del Principe, with restaurant and dance-hall, the oldest and most aristocratic in the town; *Consey*, 69 Explanada; *La Unión*, 1 C. de Carlos III.

Post and Telegraph Office, 24 C. de Buen-Aire

British Vice-Consulate, 13 C. San Jorge

Information Office and motor-cars for hire at the Ateneo, Plaza del Principe.—STEAMSHIP OFFICE, 24 C. de la Infanta.

We enter the city by the Avenida de la Independencia which runs into the Paseo Augusto Miranda; near by is the Plaza del Principe, where are found the ATENEO and the *Casino Mahonés*. The *Ateneo Científico, Literario y Artístico*

has been since its foundation in 1905 the principal centre of the city's culture. It contains a reading room, with most of the European newspapers, a Library, a Natural History Museum, rich in marine specimens, especially molluscs and sea-weed, and the municipal Archæological Museum. Adjoining the square are the Plaza del Carmen and the *Church* of the same name, the largest in the town, finished, save for the façade, at the beginning of the 19th century. On the high altar is a much-revered image of the Virgin (Patroness of mariners). The old cloister of the Carmen is temporarily occupied by the general market. The Plaza de la Constitución is dominated by the *Church of Santa Maria*, the principal church of Mahón. Built in 1287, it was reconstructed in 1748 and finished in 1772. The pulpit is of Genoese coloured marbles. The immense organ, a remarkably fine instrument by German craftsmen, was installed in 1809. The Doric *Town Hall* adjoining, commonly called *La Sala*, dates from 1613 and possesses an English clock, imported by Governor Sir Richard Kane (1712-1736). Within are many notable portraits of Kings, Governors and illustrious Menorquines. The Calle de Isabel II, in which the ancient *Residence of the Military Governor* is situated (the adjoining Moorish callejuela, Cuesta del General, is a typical street well worth a visit), runs from the Plaza de la Constitución to the handsome church of *San Francisco*, dating from 1719, with a Romanesque portal and a carved stone interior. In the same square are found the *Instituto* and the *Biblioteca* (adm. free 10-2 except feast days), the latter housed in the ex-convent of San Francisco and founded in 1861 with books and MSS. from suppressed monasteries. It has 26,000 volumes, including the famous work by the Flemish doctor, Vesalius, "*De Fabrica Humanæ Corporis*," printed in 1555 in Basle (it is said that the only other copy is in the Escorial). In the quaint old C. de San Roque, likewise leading from the Plaza de la Constitución, fragments of the ancient walls and the almost perfectly-preserved *City Gate* are seen. The Calle de Hannover, which leaves the Plaza de la Constitución, is continued by the tree-lined Paseo del Doctor Orfila to the Explanada, a promenade much frequented by Mahonese society.

The *Civil Hospital* (1729) is in Calle Cos de Gracia, leading S. from the Paseo del Dr. Orfila; about 500 yds. from the junction of this street and the Calle de Gracia are the *Catholic and Civil Cemeteries* (1816), much visited by tourists. The *Military Hospital* in the Isla del Rey was founded by the English in 1776.

Pleasant short excursions from the capital lead to (3½ m. S.) *San Clemente* with a little 14th cent. chapel, and (7½ m.) the remarkable troglodytic dwellings of the *Calas Covas* (see p. 123).—The *Albufera*, c. 9 m. N. of Mahón, abounds in fish and is well-known to lovers of wild-duck shooting.—*Fornells* is a picturesque little fishing village with fortifications (early 18th cent.) and an ancient castle, 15 m. N.W. by the direct road, at the beginning of which, just outside Mahón, is the monument to the English Governor Kane, commemorating the

draining of the plain of San Juan and its conversion by him into a fertile garden — Other excursions may be made to *Cala Mesquida*, on the N. coast, and to the country house of *San Antonio*, called by the English 'Golden Farm,' a reddish, unostentatious building, on a high hill overlooking the harbour from the N, where, in 1798, his squadron anchored in the port and Lady Hamilton installed as mistress of the domain, Lord Nelson wrote his Memoirs — *San Luis* (3 m S. of Mahón) is a tiny village built during the French occupation (1756-1763). *San Felipe*, at the entrance to Port Mahón, once a notable fortress which cost the British £1,000,000 to build, is in ruins, from it a subterranean passage conducts to the *Cala de San Esteban*, on the other side of which is the old British *Fort Marlborough*. *Villa Carlos* (1 m S.E.), known to the English as George Town, is a small town of white buildings, mainly modern, encircling a collection of barracks (British) on a cliff near the harbour mouth. In *Talati* and *Rafal Rubí* are notable megalithic monuments; at *Curnia* and *Turreó* (both near the San Clemente road) are talayots and at *Trapucó* (near the San Luis road) a talayot and taula, fortified by the French in 1782. The charming drive along winding roads, passing several talayots, from Mahón to Villa Carlos, San Luis, San Clemente and back again to Mahón (total 9½ m) is still known as 'La vuelta de milord,' having been a favourite promenade of the British during their domination.

FROM MAHÓN TO CIUDADELA, 28 m. (45 km) motor-bus twice daily in 2½ hrs (5 p), along an excellent road, running S. of the British 18th cent road, now abandoned. 8 m. *Alayor* (5111 inhab), a compact little town with rows of uniform whitewashed houses lining the cleanest of streets, has an astonishingly well-developed trade in boots and shoes. 13 m. *Mercadel* is connected by road with Fornells (see above). On the right rises *Monte Toro* (1206 ft) crowned by a sanctuary of the Virgin — 19 m. *Ferrerías* (2500 inhab). Near *Ferrerías* is the *Barranco de Algendar*, a ravine c. 5 m. long, which runs into the *Cala de Santa Galdana*, one of the most poetical small bays of the Balearic Islands.

28 m. **Ciudadela** (9575 inhab.; *Fonda Feliciano*, Plaza de Alfonso III), the second city of Minorca, lies on the W. coast. It is the see of a bishop and was the old capital under the Moors and the Kings of Aragon, but on the coming of the British in the 18th cent was superseded by Mahón. Though standing on an inlet of the sea which is too narrow to permit any but small ships to reach the town, it has an active export trade in boots and shoes, cheese, cattle, wool, and stone. The ancient walls were destroyed in order to enlarge the city, but fragments are still to be seen, especially on the N. Its mansion-like houses, many with a finely-arched entrance hall (Palacio de Gabriel Saura, with ornate eaves and gallery; Palacio del Marqués de Menas Albas, etc), endow the city with a certain imposing mediæval beauty, but chief among all its stately buildings is the CATHEDRAL, occupying the site of the Moorish mosque in the centre of the city. Much of the old Gothic edifice dating from 1370 is still preserved, although it suffered severely from fire during the looting of the city by Turkish corsairs in 1558. The Corinthian portal on the south front and the balustrade running round the building

were added in 1814. The interior is unusually devoid of ornamentation, but the gilt Gothic altarpiece has a rich effect and the choir-stalls of plain dark oak are both pleasing and dignified. The church of *San Agustín*, belonging to the convent of the same name which to-day is a Seminary (containing a small but interesting museum), dates from the 17th cent.; it has fine proportions, but the interior presents a neglected appearance owing to the dilapidated condition of the numerous frescoes. *San Francisco*, the church of a convent founded at the end of the 13th cent., has been restored. Within all is bare and cold whitewash, but the altarpieces of the side chapels are very old and well worthy of inspection. *Nuestra Señora del Rosario*, with its Churrigueresque front, was begun at the end of the 17th cent.; the altarpiece has a wealth of gilded ornament. The Plaza del Borne, with a square, tree-lined promenade and garden, is the principal square; it is situated above the port, on the site where the first ferocious attack of the Corsairs took place in 1558, under the command of Ali Pasha. The *Obelisk* in the centre of the square, 73 ft. high, commemorates the gallant defence of the citizens. The *Palaces of Torresaura, Martorell, and Vigo* front this square, also the *Post Office* (No. 6), the adjacent *Ayuntamiento* is housed in the historic Alcázar, residence of the old 'jeques' (Moorish chiefs). Its paintings include a good portrait of George III, and among its treasures is the banner carried by Alfonso III when he conquered Minorca (1287). From the Plaza de Mahón, a popular rendezvous, runs one of the most fascinating old streets, the Calle de José María Cuadrado, arched on either side with heavy low arches. Whereas Mahón has a decided English aspect, Ciudadela, except for its green-shuttered windows and the almost complete absence of balconies, presents an altogether Spanish appearance, with its spotlessly washed house-walls, now white, now coloured, its clean, narrow, winding streets and, here and there, an attractive façade or patio.

Like the town, the surroundings are pleasant and gay, despite the scarcity of trees. The only zone of vegetation is around the Canal dels Horts, at its broad mouth, known as *El Pla*, the Fiesta of San Juan, a very popular holiday in Ciudadela, is celebrated yearly on June 24th. Near Ciudadela many Roman antiquities have been found, and just outside the city, off the Mahón highroad, is the *Naveta or Nau dels Tudons*, the best and biggest example of its kind, c. 42 ft. in length and 14 ft. in height. In the vicinity of the city are the prehistoric village and walls of *Son Carlà*, the *Calas de Sant Adrià* and *de Parelleia* with stalactite and stalagmite caves, and the *Cueva del Lago*.

Two weekly services of boats connect Ciudadela with Majorca (Mon. to Palma and Sun. to Alcudia).

IVIZA (Span. *Ibiza*; c. 30,000 inhab.; 229 sq. m.) is the third largest and most westerly of the Balearic group. The only town of importance is Iviza (the Roman *Ebusus*),

the remaining population being sparsely scattered about the island, which contains beautiful and romantic scenery and a very rich soil. Extremely mountainous, the chief heights are *La Atalaya* (1554 ft) and *Puig Furnás* (1337 ft); the hills are covered with groves of almond, carob, and fig trees and with pine woods (comp. p. 120). The climate is benign and healthy; rain seldom falls, agriculture, fishing, and pig-breeding are the main occupations of the islanders. The regional dress, sometimes accompanied by characteristic music and dances, may be seen on Sundays and feast days in all its simple though colourful fascination. The soil produces good crops of corn, vegetables, and fruit; apricot pulp is exported to England in large quantities. The lead mines have been exploited since remote times, but the salinas are far-famed and furnish the island's most important industry; some 65,000 tons of salt are produced annually (from Formentera c. 25,000 tons). There are no railways and only one river, the Santa Eulalia. The mule is the chief animal of burden. Motor-cars may be hired in the capital.

Iviza (Span. *Ibiza*, or *La Ciudad*, *Fonda Marina*, pens. 8 p.; *Comercio*, pens. 5½ p.—*British Vice-Consulate*, 11 C. Pou), the capital and only big town (6168 inhab.), is situated on the S.E. coast. A compact collection of shining white houses, set on a hill surmounted by the Cathedral and the Castle and encircled by a finely-preserved wall built in the reign of Charles V, forms the old town; here the streets are narrow and tortuous, decidedly reminiscent of the Middle Ages. The modern town, called Marina, where is centred all the commercial and industrial activity, has been built on land reclaimed from the sea and lies below the wall and adjoining the port. The *Cathedral*, rebuilt in the 17th cent., stands on the site of a 13th cent. Gothic church of which the Sacristy alone remains. The *Castle*, an interesting structure, built by Philip V, to-day serves as barracks, from it a fine panoramic view is obtained of the island and spacious harbour. In the Cathedral Square (extensive and beautiful view from the Mirador) are the *Episcopal Palace*, the Gothic *Curia* and the *Archæological Museum*, containing an extremely rich collection of Phœnician, Byzantine, Carthaginian, Roman, and Moorish objects, especially sculptures, ornaments, pottery, and enamelled glassware. In the church of *Santo Domingo*, an old building with red-tiled cupolas, is a much-revered image of Christ (*Santo Cristo del Cementerio*). The *Casino Ebusus* (in the Paseo de Vara de Rey), where motors may be hired and information obtained, adjoins the *Post Office*. The *Torre Saura* and the *Gate of the City Wall* are of interest.

An important excursion is to the *Necropolis of Ereso* (c. ½ m. from Iviza city), one of the most interesting archæological monuments of its kind, consisting

of some 5000 subterranean chambers (known as hipogeos) cut through the solid rock of the hill of *Puig d'es Molins* and containing numerous stone sarcophagi and ancient implements thought to be of Carthaginian origin (see p. 210). At *Puig d'en Valls*, *Talamanca*, *Isla Plana* and other places there are archaeological remains; at *Purmanv* is a catacomb, once an Arab mosque; at the *Puerto de San Antonio* is the *Portus Magnus* of the Romans, nearby is the cave of *Es Cuyeram*, in which have been discovered numerous polychrome Phœnician sculptures. Wide white roads lead to the villages of *San Antonio*, *Santa Eulalia del Rio*, *San José*, *San Juan*, etc.

Mail steamers run to Formentera in $1\frac{1}{2}$ hr., offering an enjoyable trip.

Formentera (2505 inhab., 37 sq. m.), the most southerly island of the group, is separated from Iviza by a channel c. 1 m. wide at its narrowest point. The abundance of corn produced in former times is said to have given the island its name, derived from the Latin *frumentum*. Fine crops of cereals are still maintained, almonds and the vine are much cultivated, but the islanders are chiefly engaged in fishing and salt-mining, the salt pans found near the northern peninsula forming the principal source of wealth. Formentera is mainly flat, on the E. rises the *Monte de la Mola* (628 ft.) and on the S.W. *Puig Guillén* (349 ft.); there are many sand dunes and much bare rock, and exceedingly picturesque views are to be obtained along the coasts. The climate is delightfully mild and the inhabitants, scattered about the island in small communities, are bold and robust and enjoy the renown of being the best sailors of the Mediterranean. *San Francisco Javier*, the head village, is of considerable interest, from its church (of the same name) a fine view embraces not only a wide expanse of the island, but the long distant stretch of the mountainous Iviza. On the promontory called *La Mola*, where is the village of *La Virgen del Pilar*, are extensive pine groves and here the majority of the inhabitants have their homes.

III. OLD AND NEW CASTILE

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Old Castile, or *Castilla la Vieja*, made up of the modern provinces of Burgos, Logroño, Soria, Valladolid, Segovia, and Ávila, is historically and sentimentally the heart of Spain. Its early counts and later kings were the first to make a serious organized resistance to the Moorish power, and it owes its name to the many castles (*castillos*) erected as successive bulwarks against Islam. First Burgos and then Valladolid was the capital of the expanding Christian kingdom, until the conquest of the south enabled the kings to advance their headquarters farther into the enemy's country. The characteristic landscape of Castile is a limitless plateau with earth-coloured villages here and there, and thin rows of poplars outlining the scanty watercourses. The soil is generally fertile and the province is the granary of Spain, but the rainfall is scanty, though less so than in the sister province of New Castile, and the chief source of water supply is found in the Duero and its tributaries fed by the snows of the mountains which bound the province: the Cantabrian mountains on the N., the Sierras of La Demanda, Cebollera, and Moncayo on the N.W., and the Sierras of Guadarrama and Gredós on the S. The outlying district of Logroño, in the Ebro valley, with the rich orchards and vineyards of the Rioja, is an oasis between the deserts of Castile and Aragon. The typical Castilian is the typical Spaniard, proud, obstinate, and conservative, with a lively sense of humour, honest and courteous in his dealings with strangers and hardy in resisting a climate of

extremes, and the heroes of the country are the grim warriors of ancient days, Count Fernán González, the Cid, and Guzmán el Bueno.

New Castile, or *Castilla la Nueva*, includes the modern provinces of Madrid, Guadalajara, Toledo, Cuenca, and Ciudad Real, but only its northern portions fall within the limits of this volume. Apart from its famous towns, it is, to the ordinary eye, perhaps the bleakest and least beautiful of Spanish provinces, though its sun-scorched and wind-swept plateaux, almost treeless and almost rainless, have an attraction of their own. Its most characteristic region is the plateau of *La Mancha*, the home of Don Quixote and the scene of many of his adventures. On the N. and E. New Castile is separated from Old Castile (*Castilla la Vieja*) and Aragon by the Sierras of Gredós, Guadarrama, and Albarracín, and in its uplands rise the Tagus and the Guadiana, which flow through Estremadura to Portugal. The Tagus lends its waters to refresh the oasis of Aranjuez and hurries through the sombre gorge at Toledo; but the sluggish Guadiana flows through unhealthy swamps and has no town of importance on its banks. The soil of New Castile is naturally fertile and responds richly to irrigation, but wide regions are desert or used mainly for pasture. The inhabitants resemble in character their brothers of Old Castile. Kinsmen of Sancho Panza, with his mingled shrewdness and simplicity, may be encountered in the province to this day. The name of New Castile recalls that it was the first of the Moorish territories to be annexed to the Castilian kingdom, after the reconquest of Toledo in 1085.

17. BURGOS AND ITS ENVIRONS

BURGOS (2867 ft.; *Fonda de la Estación*), the ancient capital of the kingdoms of Castile and Leon, on the changeable river Arlanzón, is a typical Castilian city, famous for its magnificent Gothic cathedral and for its historical associations as the residence of St. Ferdinand and Alonso the Wise, and as the home of the Cid. Its population, now 32,301, is said to have been over 80,000 at the height of its prosperity, but fell to little more than 10,000 at the beginning of last century. The climate is even more notorious for its extremes than that of Madrid.

Hotels. INFANTA ISABEL (Pl. a; 15), Plaza de Castilla, R. 10, L. 8, D. 9, pens. 20-40 p., new in 1929, DE PARIS (Pl. b; 13), 10 Calle de Vitoria, R. 10, L. 8, D. 10, pens. 20-30 p., excellent but not cheap; DEL NORTE Y DE LONDRES (Pl. c; 5), Plaza de la Audiencia, R. from 6 p., L. or D. 8, pens. 18-40 p.; UNIVERSAL (Pl. d, 11), R. 5, L. 5, D. 6, pens. 18 p.; ÁVILA (Pl. e; 5), R. 5, L. or D. 5, pens. 12 p.; LA VASCONGADA (Pl. f; 11), Nos. 7, 20, and 16 Calle del Almirante de Bonifaz, R. 4, L. 6, D.

6½, pens. 8-18 p.; SAN JOSÉ, 17 C. Valladolid, R. 5, L. 6, D. 7, pens. 12-18 p.

Post Office (Pl. 17), Calle de San Pablo.

Information Bureau in the Arco de Santa Maria.

Motor Buses from the Calle de Vitoria to *Santo Domingo de Silos* (see p. 150); *Aranda de Duero* (10 p. 40 c.); *Covarrubias* (4 p.); *Salas de los Infantes* (9 p.), and other towns and villages in the vicinity.

History. Burgos claims as its founder Diego Porcelos, who c. 884, at the command of Alonso the Great, built a castle on the right bank of the Arlanzón to check the advance of the Moors. The city remained subject to the kings of Leon until 926, when the citizens elected two judges to govern them. Among these magistrates and celebrated in historical ballads were Lain Calvo, who repelled the attacks of Leon and Asturias, and Nuño Rasura, his son-in-law. The first independent sovereign was Fernán González (c. 950), who bore the title of Count of Castile. His great-grandson, Ferdinand I of Castile, assumed the title of king, and by his marriage with Sancha, heiress of the kingdom of León, united the two crowns. In 1087 Alonso VI removed the court from Burgos to Toledo, recaptured from the Moors two years before, and the serious disputes as to precedence between these two cities ended only when, after the fall of Granada in 1492, the royal residence was transferred to Valladolid and later to Madrid (c. 1540). With the removal of the court Burgos lost much of its prosperity. In 1808 the French, under Soult, defeated the Spaniards at Burgos, and the town was unsuccessfully besieged by Wellington in 1812. In the following year, however, the castle having been left unrepaired, he was able to enter the town without a struggle.

The most famous native of Burgos is the Cid (1026-99) *Rodrigo* or *Ruy Díaz de Bivar*, called *El Cid* (i.e. the Arabic title *Sidi Campeador* (surpassing in valour), whose true character, apparently that of an unscrupulous mercenary leader, is veiled in the romantic language of the *Poema del Cid*, the epic of Spanish heroism. King Pedro I of Castile (1333-69), known alternatively as 'the Cruel' and 'the Lawgiver,' was likewise a native of Burgos.

Approaching the city from the railway station (Pl. 21) we turn to the right on reaching the Arlanzón. On the other side of the river is the Palacio de Justicia. The Calle de la Merced passes (r) the church of *La Merced*, with an attractive doorway, and ends at the *Puente de Santa Maria*, by which we cross the Arlanzón. Facing the end of the bridge is the ***Arco de Santa Maria** (Pl. 10), an imposing castellated gateway, originally part of the 11th cent. fortifications, the masonry of which may be seen at the back of the gate. The decorative river front, however, with its two flanking towers and four turrets, was erected in 1536 in honour of Charles V. The statues represent Charles V in company with the five Burgalese heroes: Porcelos, Rasura, Calvo, González, and the Cid (comp. above). The upper part of the gate, once the seat of the city council, is occupied by the ***Museo Histórico y Artístico** (open Oct.-March, 10-12.30, 2.30-4.30, May-July, 9-12, 3-6; other months, 9.30-12.30, 3-5.30, gratuity optional), one of the best provincial museums in Spain, containing relics of Roman, Mediæval, and Renaissance date from all over Old Castile.

Behind the splendid *Tomb of Juan de Padilla (d. 1491), at the top of the stairs, with a kneeling statue attributed to Gil de Siloe (from Fresdelval), is a charming 16th cent. Deposition. The effigies of Antonio Sarmiento (d. 1533) and his wife are from San Esteban de los Olmos. In the next room are two delicate arches, found in situ, in the Moorish style; the tomb of Gómez Manrique (15th cent.), Maria Manuel, and others of the same period, and a 16th cent. relief of the Embalming of Jesus Christ. The adjoining closet, with a good artesonado ceiling, contains the famous bronze *Retablo with coloured figures of saints (11-12th cent.) from Santo Domingo de Silos; *Caskets in ivory and enamel; and a large 17th cent. retablo in gilded wood from the convent of La Merced. In the gallery are smaller objects—coins, etc.—and photographs, including a view of the inaccessible cloister at Las Huelgas (p. 149).

Beyond the gate is the Plaza del Duque de la Victoria, overlooked by the old 14th cent *Archbishop's Palace*, which immediately adjoins the S.W. angle of the Cathedral

The **Cathedral** (Pl. 10) of Burgos (open 10-1, 3-7, adm. to chapels and cloister, 2 p.), dedicated to Santa Maria, is one of the most magnificent Gothic churches in Spain, both in regard to the grandeur of the general design and the masterly variety of the detail.

HISTORY. The archiepiscopal see of Oca, 25 m. N.E., was transferred to Burgos in 1075 by Alonso VI, but the cathedral was not founded until 1221, when St. Ferdinand, in honour of his marriage with Beatrice of Swabia, laid the first stone. The construction was entrusted to Archbp Maurice, said to be an Englishman who was in the queen's train. The greater part of the cathedral dates from the original building (1221-30), the W towers were added by Juan de Colonia (John of Cologne) in the 15th cent., the Capilla del Condestable in 1482-87, and the central octagon in 1567.

Exterior. The W. front, though its lower story was unhappily deprived of most of its decoration by an 18th cent. restorer, preserves two reliefs by Juan de Poves (1653). The graceful rose-window is flanked by the two openwork spires, 300 ft. high. The fine transeptal façades are quite unaltered, on the N. side the Calle Fernán González, reached by the steps opposite the W façade, skirts the cathedral at a high level, passing the *Puerta Alta de la Coronería* (kept closed to prevent the use of the cathedral as a thoroughfare) with statues of the Apostles, surmounted by a beautiful open arcade and affording a closer view of the stone lacework of the spires and of the gorgeous central lantern, 180 ft. high. Thus, with its small openwork spires, a mixture of Gothic and Renaissance motives, was perhaps designed by the Burgundian Philippe Vigarni and completed by Juan de Vallejo (1567). Farther on we descend by a flight of steps to the level of the cathedral floor, to visit, on the E. side of the N transept, the plateresque *Puerta de la Pellejería*, a profusely ornamented work of 1516, by Francisco, grandson of Juan de Colonia. We complete the circuit, after skirting the Condestable chapel and the cloisters, with a view of the *Puerta del Sarmental*, the S. portal, another finely decorated composition of the 13th century.

Interior (350 ft. long with the Condestable chapel, 175 ft. wide across the transept). As is usual in Spanish cathedrals, the effect of length is impaired by the central coro which extends half way down the nave. The main arcade of the NAVE is in the pure 13th cent. style, but the beautiful triforium with five or six lights in each bay surmounted by a semicircular arch, was rebuilt in the Flamboyant style. The rose-window of the S. transept contains good 15th cent glass. The immense piers of the crossing, rebuilt to support the great lantern, or cimborio, have Renaissance panels at their bases, and the apse piers were decorated with scrollwork to match them. In the pavement below the cimborio a slab now marks the tomb of the Cid and of his wife Ximena.

The Cid was originally buried at San Pedro de Cardeña (p. 149), but during the Peninsular War the tomb was rifled by Prince Salm-Dyck and a French officer, and some of the bones were carried off to Sigmaringen in Germany. They were rediscovered and returned to Burgos at the instance of Alfonso XII, and, after being preserved for some time in the Casa Consistorial, were finally interred here in 1921.

The *Puerta Alta de la Coronería*, high above the N. transept floor, is approached by the **Escalera Dorada*, a magnificent, though thoroughly secular, double staircase by Diego de

Siloe, with an iron balustrade. The rose window in the S. transept preserves a few fragments of ancient glass. The retablo of the HIGH ALTAR, in front of which hangs a copy of the banner carried by Alfonso VIII at the battle of Las Navas de Tolosa (p. xxii), was designed by Rodrigo and Martín de la Haya, Domingo de Berriz, and Juan de Ancheta (1562-80). Surrounding the central Madonna (1464) is a series of statues and reliefs, the small subjects on the predella below being especially beautiful. On the N side are three 14th cent. tombs of Infantes, including Don Sancho, brother of Enrique II, who was a prisoner in England in 1367. At the back of the presbytery are five reliefs of the Passion: the three in the centre by Philippe de Vigarni (1499), the others by Alonso de los Rios (1679).

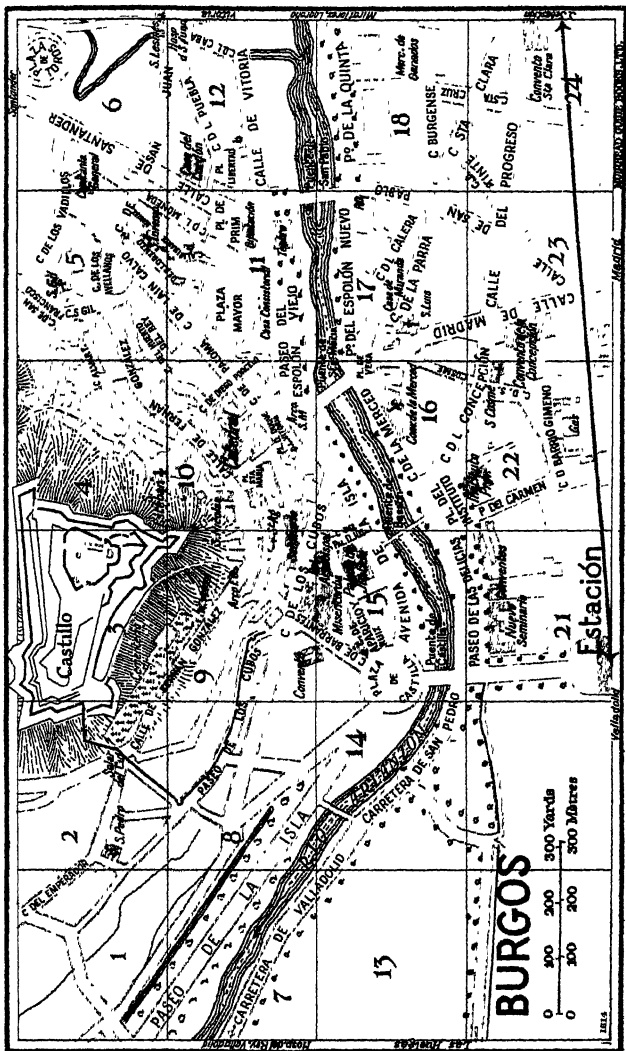
The central CORO, enclosed by a grille of 1602 and decorated on the outside with paintings by Juan Rizi, contains 103 walnut *Stalls exquisitely carved by Vigarni (1499-1512) with scriptural scenes, martyrdoms, etc. The seats are ornamented with box inlay in the manner of Italian tarsia work. In the centre is the tomb of Archbp. Maurice (d. 1238), with a wooden effigy covered with copper.

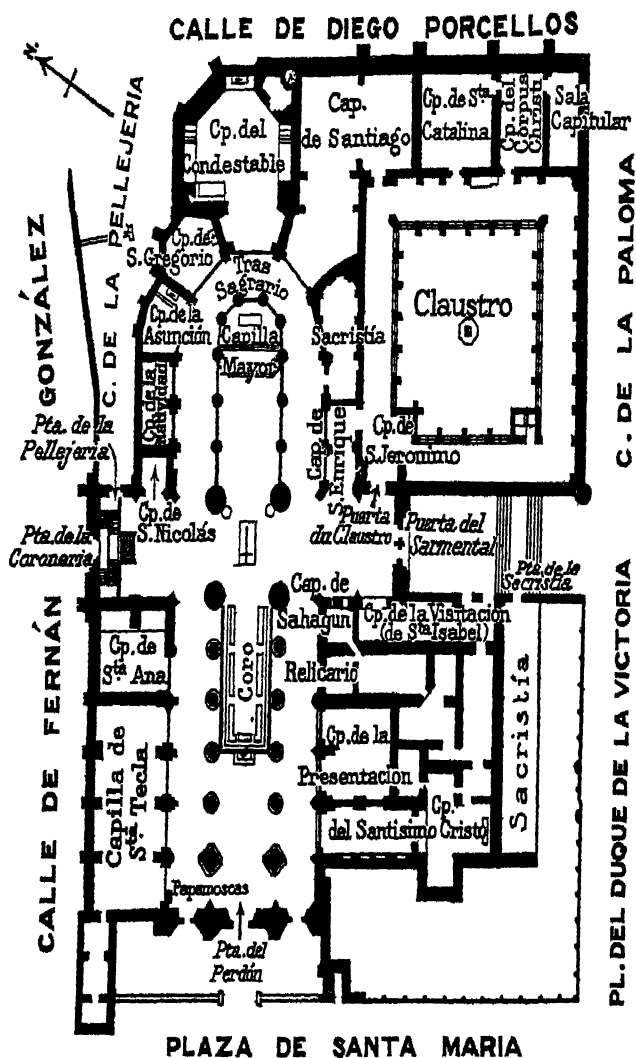
The CHAPELS which encircle the church in picturesque irregularity are very varied in period and style. Beginning in the N.W. corner, beneath the 16th cent. clock with its mechanical jaquemart known familiarly as 'Papamoscas' (i.e. fly-catcher), we enter the CAPILLA DE SANTA TECLA, a gorgeously decorated work by Churriguera (1736) with all his characteristic over-elaboration. The font dates from the 12th century. The CAP DE SANTA ANA, unsatisfactorily restored, contains the finest *Retablo of painted wood in the cathedral, by Gil de Siloe and Diego de la Cruz. The embroidered cope of the bishop on the left is a marvel of delicate carving. Here are also the tombs of Bp. Luis de Acuña (d. 1495) and, near the door, of the learned Fernando Diaz (d. 1492). —The small CAP DE SAN NICOLÁS, beyond the N transept, contains a 14th cent. bishop's tomb. Beyond the tomb of Pedro Fernández de Villegas (d. 1536), translator of Dante, and the chapel of LA NATIVIDAD, with its elliptical dome, come two beautiful 14th cent. chapels dedicated to LA ASUNCIÓN and to SAN GREGORIO, the latter containing a tomb with mourners. At the E end, entered from the Trassagrario, or Retro-choir, is the *CAPILLA DEL CONDESTABLE, grandest of them all, built for Pedro Fernández de Velasco, hereditary Constable of Castile, by Juan and Simón de Colonia in 1487, and still the property of his descendant, the Duque de Frias. We enter through a magnificent *Reja, or grille, the masterpiece of Cristóbal Andino (1523). The eight sides of the chapel and the elaborate vault repay detailed study. The retablo of the

main altar, by Vigarni, shows the Presentation, with the Crucifixion above; on the left is the altar of St. Jerome with a fine figure of the saint by Gaspar Becerra; on the right that of St. Anne, with charming figures of female saints. On the same side as the latter is a good Flemish triptych, and opposite are a small *Ecce Homo* with a Dutch inscription and some good inlaid stalls. In the centre is the tomb of the founder (d. 1492) and his wife, Mencia de Mendoza (d. 1500), of Atapuerca marble with figures of Carrara marble, exquisitely carved by a Genoese master. The huge marble slab adjoining, weighing c. 12 tons, was intended as a base for the tomb.—The *Sacristy* of the chapel contains an excellent St. Mary Magdalen of the school of Leonardo da Vinci and an oval alabaster relief of the Madonna, and the *Treasury*, with its precious silver and ivory vessels, including a fine cross of silver-gilt and rock-crystal and a censer in the shape of Columbus's ship crowned by the twin spires of the cathedral.

The CAPILLA DE SANTIAGO (by Juan de Vallejo; 1524–34) S.E. of the apse, serves as a parish church and is generally open. To the left of the entrance lies Abbot Juan Ortega de Velasco (1557). Beyond the Nueva Sacristia comes the CAP. DE SAN ENRIQUE, with the tomb of its founder, Archbp. de Peralta (d. 1679). Off the CAP. DE SAN JUAN DE SAHAGÚN, the first in the S. nave aisle, opens the domed Relicario, which houses the much-venerated Virgen de Oca, the relics of the Blessed Lesmes, etc.—The large CAP. DE LA PRESENTACIÓN, founded by Canon Lerma in 1519, contains his tomb, by Vigarni, in the centre, and that of Canon Jacobo de Bilbao on the left. To the right is the slate tomb of a member of the Lerma family. The altarpiece is a fine *Madonna by Seb. del Piombo. The last chapel, CAP. DEL SANTÍSIMO CRISTO, is dedicated to an ancient leather-covered image with articulated limbs, the Cristo de Burgos, that is said to have been carved by Nicodemus and is at least as old as the 13th century. On the way to the cloister we visit, in the S.W. corner of the transept, the CAP. DE SANTA ISABEL or de la Visitación (1442), perhaps by Juan de Colonia, containing the fine tomb of the great Bp. Alonso de Cartagena (d. 1456), ascribed to Gil de Siloe, and other tombs.

The *Cloisters are reached by a doorway in the S. transept, well sculptured with the Baptism of Christ, David and Isaiah, and the Annunciation. The small head on the left at the spring of the outer arch is said to be a portrait of St. Francis of Assisi. The fine 15th cent. door, by Simón de Colonia, is carved with the Entry into Jerusalem and the Descent into Hell. Beneath the beautiful four-light arcade (c. 1300) are many statues and tombs. On the left of the entrance are *Statues of St. Ferdinand and Beatrice of Swabia, his wife, opposite which is the chapel of St. Jerome, with a Renaissance retablo. Farther on are some fine 15th cent. Flemish *Tapestries. Off the E. walk open three chapels. The CAPILLA DE SANTA CATALINA, or OLD SACRISTY (early 15th cent.), is entered between two 13th cent. statues, with a Descent from the Cross above the door. It is decorated with good 18th cent. woodwork and contains a museum of vest-





ments, church plate, incunabula, and MSS., including a parchment of 978 with Vis-gothic lettering. The CAP. DEL CORPUS CHRISTI, with the supposed tomb of Juan Cuchiller (14th cent.), page to Enrique III, and the 13th cent. sepulchre of the Count and Countess of Castañeda, contains also the famous *Cofre del Cid*, an iron-bound chest which the Cid filled with sand and pledged to the Jews as full of gold as surety for a loan of 800 marks, afterwards honestly redeeming the pledge. The CHAPTER HOUSE, adjoining, has a flat wooden ceiling of Moorish character, a Crucifixion attributed to Mateo Cerezo, a Flemish 15th cent. triptych, and paintings of the late 15th cent. Spanish School. At the end of this gallery is a fine Romanesque tomb from San Pedro de Arlanza. Beneath the cloister is another gallery (seen from the Calle de la Paloma), behind whose blocked-up arches is a wealth of ancient tombs.

Returning to the river we bear to the left along the Paseo del Espolón Viejo, a popular promenade in summer about 7 p.m., when a band usually plays. We pass beneath the Casa Consistorial to enter the PLAZA MAYOR (Pl. 11), the arcaded marketplace, with a statue of Charles III by Tomé (1784). In the CASA CONSISTORIAL, or *Town Hall* (open 4-7), entered beneath the S. arcade, is preserved the so-called Chair of the Judges of Castile. A few steps E. of the Plaza Mayor is the **Casa del Cordón** (Pl. 12), built in the 15th cent. by the Constable de Velasco. Its name refers to the cordon of the Teutonic Order or of St. Francis, which connects the arms of Velasco on the façade with the royal arms and those of his wife, Mencía de Mendoza. In 1496 Ferdinand and Isabella received Columbus here after his second expedition, and here Philip I died in 1506. The Calle de la Puebla leads hence to the Plazuela de San Lesmes, on the right of which is the *Hospital de San Juan*, with a doorway of 1479, and on the left the church of *San Lesmes* (Pl. 6, open 11-1 and 3-5 or 4-8), with a late-Gothic S. doorway and a good retablo in the S. aisle.

Re-entering the town, we follow the Calle de San Juan and ascend the steps on the right to **San Gil** (Pl. 5; open 11-1, 3-7), a cruciform church of the 14th cent. containing interesting retablos and tombs, notably in the chapels on either side of the high altar. A large chapel of the N. aisle has a particularly fine retablo and a small Flemish Deposition. The delicate tracery of the wrought-iron pulpit is in the late-Gothic style. In the vestibule of the sacristy (S. aisle) are two fine effigies of slate with alabaster faces, in a style peculiar to Burgos.—We follow the Calle Fernán González towards the cathedral but diverge uphill (r) to reach **San Esteban** (Pl. 4, 1280-1350; open 10.30-1 and 3-5 or 4-6), noteworthy for its W. front. The small baptistery on the left of the entrance has good arcading and reliefs; the balustrade of the W. gallery is effective late-Gothic work; and the pulpit and the tomb beneath the organ gallery are good specimens of Renaissance carving. The last chapel in the S. aisle is covered with beautiful arabesques. The plain 14th cent. cloister has been sadly mutilated.

Ascending behind the church we pass through the horseshoe gateway of the *Arco de San Esteban* (11th cent) and reach the **Castillo** (Pl 3), of which little has survived the fire of 1736 and the demolition of the fortifications by the French in 1813, but the view is excellent.

This was the residence of the judges and early kings of Castile, and within its walls García IV of Navarre was confined by Fernán González, and Alonso VI of León by the Cid. Here in 1270 St Ferdinand received St. Casilda, daughter of the Moorish king of Toledo, who was converted to Christianity. The marriages of the Cid and Ximena (1074) and that of Edward I of England and Eleanor of Castile (1254) were celebrated here — The subterranean works are being excavated (1930) and will eventually be open to the public.

We descend the S slope of the castle hill to the *Arco de Fernán González* (Pl 9), erected by Philip II in honour of the hero of Burgos. Turning to the right, past the cemetery and the monument of Gen Diaz (1775–1823), 'el Empecinado' (the Inexorable), we reach the *Solar del Cid* (Pl 2), the site of the 'solar' or ancestral mansion of the Cid (demolished in 1771), now marked by a stele and two obelisks bearing shields. Leaving the town by the Moorish *Arco de San Martín* (11th cent.), we descend to the left and return along the sheltered Paseo de los Cubos, beneath a row of circular bastions (cubos = tubs) of the old wall. Regaining the town we turn (l) into the Calle de Santa Águeda. Here stands the church of *Santa Águeda* or *Santa Gádea* (Pl. 9, 10), in which Alonso VI of León was forced by the Cid to swear that he had no part in the slaying of his brother Sancho before Zamora. An iron copy of the silver lock by which he swore is fixed over the door. The church of **San Nicolás** (Pl 10), built in 1505 just N W of the cathedral, is remarkable for the magnificent *Retablo of the high altar (early 16th cent), illustrating the life of the saint and other sacred subjects. The painted retablo in the N aisle is in the Hispano-Flemish style, and there are several noteworthy tombs.

On the S side of the Arlanzón are the *Casa de Miranda* (Pl 17; 16th cent), a picturesque but dilapidated specimen of a nobleman's house (now a store), and the *Casa de Angulo*, next door, with a turreted entrance and decorated windows.

EXCURSIONS FROM BURGOS

The ***Cartuja de Miraflores** (open 9.30–2.30 and 4–5; on festivals 9.30–3.30 and 4.30–5.30, in summer always 9.30–2.30 and 4–8), 2½ m S E of Burgos, may be made the goal of a pleasant walk or drive. From the E. end of the shady Paseo de la Quinta (Pl. 18; 1½ m.) we turn to the right across the railway, beyond which an archway admits to the road leading uphill to the convent. The Cartuja, or Charterhouse, was built in 1441–51 by Juan II on the site of a palace begun by his father Enrique III, and the church was finished in 1468 by Isabella the Catholic as a monument to her parents. The *Church*, overlooking a simple garden-patio with a statue of

St. Bruno, was designed by Juan de Colonia and his son Simón. It has a plain doorway, in good late-Gothic style, and the interior is divided in the Carthusian manner into three sections, from W. to E. for the public, the lay-brethren, and the monks. In front of the high altar is the *MONUMENT OF JUAN II AND ISABELLA OF PORTUGAL, his queen, one of the most elaborate examples of rich and varied sculpture in Europe. The recumbent figures of the king and queen, in robes of state, lie on a star-shaped tomb, whose plan is that of two squares intersecting. At the corners 16 lions support the royal arms, and the spaces between are filled with New Testament subjects. In a recessed arch on the left, entwined with lace-like vine leaves, is the *TOMB OF THE INFANTE DON ALONSO (1453-70), their son, whose death opened the succession to Isabella the Catholic. The spectacled figure low down on the left of the prince's tomb is the alleged portrait of the sculptor, Gil de Siloe, whose masterpiece this is. The same artist, with the help of Diego de la Cruz, executed also the elaborate *Retablo of the high altar, depicting scenes from the Life of Christ, with kneeling statues of the king and queen at the foot. On either side are the monks' stalls, elaborately carved by Martín Sánchez (1488); the officiating priest's stall on the right is especially delicate. The stalls of the lay-brethren's choir are admirable examples of Renaissance work, by Simón de Bueras (1558), the figure holding a child in a chalice (the third on the right) is St Hugh of Lincoln.

The chapel of St Bruno, on the left, near an Annunciation by Mateo Cerezo, contains a good wooden figure of the saint, by Manuel Pereira (d. 1667), a Portuguese. Of this figure, as of Houdon's statue of St Bruno in Rome, it has been said that "he would speak were he not a Carthusian." The image of the Virgin, in the otherwise unattractive chapel of Miraflores, is worth notice.

The convent of **San Pedro de Cardena**, founded in 537 by Queen Sancha, 5 m. beyond Miraflores, is celebrated as the burial place of the Cid and Ximena. The Cid's favourite charger Babieca was buried outside the gates (1099). The hero's empty monument (comp. p. 144) stands in a small side chapel, and the church, though modernized in 1736, still contains several tombs of the 15-16th centuries. The fine church of *San Quirce*, with Romanesque remains, is 1 m. farther.

For a visit to the MONASTERIO DE LAS HUELGAS and the HOSPITAL DEL REY (c. 1½ hr in all), S.W. of the town, we leave Burgos either by the Paseo de la Isla (Pl. 1, 7) crossing the Puente de Malatos, or by the prolongation of the Calle de la Merced on the S bank of the river (Pl. 14).—The ***Convent of Las Huelgas** (often closed in the afternoon), a Cistercian nunnery, was founded by Alfonso VIII (1187) on the site of a country residence (huelga=repouse) of the Castilian kings, at the request of his wife Eleanor, daughter of Henry II of England.

The convent, to which only ladies of the highest rank were admitted as nuns, was granted extraordinary privileges. The abbess was a princess-palatine,

second only to the queen, and, as 'señora de horca y cuchillo' (gallows and knife), possessed powers of life and death. Many of the Castilian kings were knighted in the church, including St. Ferdinand and Alfonso the Wise, and here Edward I kept vigil and was knighted by Alfonso the Wise (1234).

The church and its cloister were built under Ferdinand III (1219) in a plain English-looking Gothic style. Visitors enter by a cloister-porch on the N. side, adjoining the fine tower, with little castles crowning its buttresses to represent the city arms. The double wheel-window is of charming design. In the porch are four tombs (13-14th cent.) of the knights of the orders of Santiago and Calatrava, one on the right being particularly fine. Within, only the transept and sanctuary are accessible to the public, on either side of the high altar are kneeling figures of Alfonso VIII and his queen Eleanor of England, and above are 16th cent. Gobelin tapestries and a copy of the Moorish standard taken at Las Navas de Tolosa (1212).

The gilt iron pulpit, pivoted so as to direct the preacher's voice either towards the nuns' choir or towards the public part of the church, dates from the 13th cent. The *Nuns' Choir* (ladies sometimes admitted) contains good stalls. In the N. aisle (partially visible through a grille) are the tombs of Alfonso VII, Alfonso VIII, Alfonso X, Enrique I, and several infants. The S. aisle contains the tombs of Berenguela of Provence, queen of Alfonso VII, Eleanor of England, and other royal ladies. The *Capilla de Santiago*, with an articulated statue of the saint which performed the ceremony of knighthood, and the beautiful Romanesque *Nun's Cloister* are not shown.

The *Hospital del Rey* (open in winter 9-11 and 2-5; in summer 9-1 and 3-6), $\frac{1}{2}$ m. beyond Las Huelgas by the road along the river, was founded by Alfonso VIII for poor pilgrims. An elaborately decorated plateresque archway admits to the Renaissance court richly ornamented with shields and medallions. On the right is the pilgrims' hospice, on the left the church, entered by a restored 13th cent. porch with old oaken doors.

From BURGOS to SANTO DOMINGO DE SILOS, 37 $\frac{1}{2}$ m. (60 km.), motor-bus daily in 2 $\frac{1}{2}$ hrs. (6 p. 30 c.), an attractive excursion.—We leave Burgos by the Madrid road. At (6 m.) *Sarracín* we bear to the right, and, at (17 $\frac{1}{2}$ m.) *Cuevas de San Clemente*, to the left.—25 $\frac{1}{2}$ m. *Covarrubias*, on Arlanza, has a fine Colegiata and a square tower in which Doña Urraca was imprisoned by Fernán González.—Here we cross the river and ascend to (33 $\frac{1}{2}$ m.) *Santibáñez* and (37 $\frac{1}{2}$ m.) the Benedictine monastery of **Santo Domingo de Silos* (reoccupied since 1881), famous for its beautiful two-storied Romanesque cloister. Male visitors are hospitably entertained, and a generous contribution should be made towards the upkeep of the monastery; ladies will find simple accommodation in the village. By a Romanesque doorway, a relic of the original church, we enter the lower gallery of the cloister (c. 1050-70), built during the abbacy of the patron saint (a local worthy, not the great St. Dominic). The columns and capitals, of varying and elaborate design, are all noteworthy, and the corner-pillars are decorated with scriptural reliefs recalling those at Moissac, near Toulouse. The upper story was added in the 12th cent., and the roof paintings date from the 13th and 14th. The 18th cent. church contains the tomb of the patron saint.

The former monastery of *Fresdeval*, $\frac{1}{4}$ m. N. of Burgos, on the right of the Santander road, preserves a charming late-Gothic cloister.

From BURGOS to CALATAYUD, 156 $\frac{1}{2}$ m. (252 km.), railway once daily in 7 hrs. (50 p. 70, 35 p., 22 p. 90 c.); to *Soria*, 97 m. (156 km.) in 4 hrs. (31 p. 35, 25 p. 50, 14 p. 20 c.). This railway, opened in 1929, affords an outlet for the mountainous province of Soria, hitherto scarcely accessible save by inferior roads.

The line climbs S.E. through the broken country between the Sierra de la Demanda, which rise on the left to 6995 ft., and the Sierra de Covarrubias. Beyond (17 m.) *Revilla de Campo* we descend into the Arlanza valley, reaching the river at (31 m.) *Cascajares*, the nearest station to Covarrubias and Santo Domingo de Silos (see above)—33½ m. *Barbadillo del Mercado*.—From (37½ m.) *Salas de los Infantes* (Hot. Casa Alzaga, L. or D. 4½, pens. 9-10 p.) a road runs N.E. across the Sierra de la Demanda into the valley of Najerilla for Nájera (58 m. see below), another leads S.E. up the Arlanza valley to (16 m.) *Quintanar de la Sierra* and (23 m.) *Duruelo de la Sierra*, c. 5 m. N. of which is the *Ojo del Duero*, a small tarn in which the Duero rises in the heart of the Sierra de Urbión.—Beyond Salas the country traversed is bleak and uninteresting.—Beyond (61 m.) *San Leonardo*, connected by road with Osma (p. 156), we descend to the valley of the Duero at (97 m., 156 km.) *Soria* (p. 248).—Beyond Soria the line crosses the Duero and runs S.E. through a poor wind-swept region overshadowed by the dark mass of the Moncayo (7600 ft.; N.E.)—133 m. *Torrelapaya*—146 m. *Villarroya*—156½ m. (252 km.) *Calatayud* (p. 250).

Another railway from Burgos (to be extended to Santander) runs N. at present as far as (13½ m.) *Peñahorada*.

FROM BURGOS TO LOGROÑO BY ROAD, 74 m. We quit Burgos by the Calle de Vitoria (Pl. 12) and turn right across the railway after ½ m. the convent of Miraflores appearing on the right soon after. At *Atapuerca*, 2½ m. N. of (12 m.) *Zaldueño*, García of Navarre was killed in battle by Ferdinand I of Castile, his brother (1057). The marble of the district was once highly prized.—22 m. *Villafranca Montes de Oca*.—At (29 m.) *Belorado* we enter the Rioja (p. 25)—53 m. *Nájera* has a ruined castle and the church of *Santa Maria*, once the burial place of the royal house of Navarre, where St. Ferdinand was crowned in 1217. The coro (1495) is delicately carved and there are some good retablos. *San Millán de la Cogolla*, 10 m. S.W., is noted for its Benedictine abbey founded in 537, rebuilt on its present site in 1554, and known for its magnificence, as the 'Escorial de la Rioja.' The retablo of the large church depicts the life and miracles of San Millán (d. c. 564), and the chest in which his ashes were preserved is still shown. Gonzalo de Berceo (? 1198-? 1264), the earliest known Castilian poet, was a native of Nájera and a priest at San Millán.—Between Nájera and (62 m.) *Navarrete* took place the battle of 1367 in which the Black Prince helped Pedro the Cruel to regain his throne by defeating Enrique de Trastámara and his ally Duguesclin—74 m. *Logroño*, see p. 25.

The dreary direct road (153 m.) from Burgos to Madrid via Aranda de Duero (p. 156) passes (23 m.) *Lerma*, on the Arlanza, with a ruined palace built by Fr. Mora (1604) for the Cardinal-Duke of Lerma (c. 1550-1625). In the Colegiata de San Pedro is his fine monument by Pompeo Leoni—91½ m. *Puerto de Somo-sierra* (4757 ft.)—123½ m. *El Molar* is 10 m. N.W. of *Torrelaguna*, birthplace of Card. Ximenes (p. 244).

From Burgos to Madrid via Valladolid, and to Irún, see Rte. 1.

18. VALLADOLID

VALLADOLID (*Fonda de la Estación*), whose name has been derived from the Arabic *Belad-Il'alid* (land of the governor), lies on a plain (2100 ft.) at the confluence of the little Esgueva with the Pisuerga. The city (70,791 inhab.), the seat of a bishop and a university, and nowadays of some industrial importance, is the centre of the Castilian corn trade, but its pre-eminence in the manufacture of silver-ware has declined. Hardly treated in the Peninsular War, the town is modern in general appearance, though it is still remarkable for some fine old buildings with a wealth of 16th cent. sculpture.

Railway Stations. *Estación del Norte* (Pl. 11, 12) for main line trains | the line to Ariza. *Est. Campo de*
to Madrid, Burgos, Irún, etc., and for | *Béjar* (Pl. 11), for the Medina de
| Rioseco branch.

Hotels. INGLATERRA (Pl. a; 4, 5), 2 Calle Doña María de Molina, R. 8, L. 7, D. 8, pens 16-30 p; FRANCIA (Pl. c, 5), 23 Calle de Teresa Gil, R. 6, L. 7, D. 8, pens 16-20 p., MODERNO (Pl. b; 5), Plaza Mayor, R. 6, L. 7, D. 8, pens. 14-30 p., comfortable, ESPAÑOL (Pl. d, 5), 4 Calle de la Pasión, good commercial house, R. 4, L. or D. 5, pens. 12-14 p.; IMPERIAL (Pl. g, 5), Plaza Mayor, R. 5, L. or D. 5, pens. 12-15 p.; ROMA (Pl. e; 5), 10 Calle de Santander, R. 4, L. or D. 4½, pens. 12½ p.; CASTILLA (Pl. f, 5), 6 Calle de la Constitución, R. 5, L. or D. 5, pens. 10 p.

Cafés. *Suizo*, C de la Constitución; *Norte*, Calle de Santiago, *Calderón*, under the Teatro Calderón.

Post Office (Pl. 5), Pl. de la Rinconada, behind the Ayuntamiento

Tramways from the Norte station to the Plaza Mayor, to the San Bartolomé station, to the Plaza de Toros, etc.

Motor-Buses from the Plaza Mayor to *Zamora* (14 p 25 c), to *Tordesillas* (2 p 30 c), to *Cuellar* (7 p 50 c), etc.

Theatre. *Calderón* (Pl. 2), Calle Angustias—**Plaza de Toros** (Pl. 10), S.W. of the town

History. After the conquest of Granada in 1492, Valladolid rivalled Burgos as the seat of the Castilian monarchs until 1560, when Philip II established the court at Madrid. A brief renewal of importance under Philip III (1601-21) ended with the accession of Philip IV and the confirmation of Madrid as 'the only court.' Valladolid was the scene of the marriage of Ferdinand and Isabella in 1469, and Philip II (1527-98), despite his preference for Madrid, was a native of the older city. Few cities in Spain suffered more severely at the hands of the French in the Peninsular War (1808-09), when many of the finest buildings were stripped of their treasures. Pánfilo de Narváez (1478-1529), explorer of Florida and the lower Mississippi, and José Zorrilla (1817-93), 'the Spanish Walter Scott,' were natives of Valladolid. Columbus died here in 1506, after two years of ill health and disappointment. Here Gil Blas was servant to the fat 'licentiate' and afterwards became assistant to Dr Sangrado.

From the railway station we follow the tramway to the N., and, beyond the national monument (by Susillo; 1905) to Columbus (Cristóbal Colón; c. 1436-1506), enter the Avenida de Alfonso XIII, formerly the Paseo de los Recoletos, which skirts the E. side of the CAMPO GRANDE (Pl. 8), an attractive garden, where Napoleon reviewed his Peninsular army of 35,000 in 1809. At the other end of the Avenida is a statue of José Zorrilla (see above). To the right the Calle de Miguel Íscar leads to a little garden (r.), behind and below which is the **House of Cervantes** (Pl. 8), occupied by the famous author of *Don Quixote* in 1605, and now with the two adjoining houses, devoted to a Cervantes museum (adm. 11-1 and 4.30-9) and library. In the little garden are a 16th cent fountain and four capitals illustrating epochs of Spanish architecture; and at the side of the garden is a rebuilt fragment of the Hospicio de la Resurrección, frequently mentioned by Cervantes (other fragments in a second garden at the back).

Juan de Juni (d. 1586), the sculptor, and, later, his fellow artist, Gregorio Hernández (1566-1636), lived and died at No. 39 in the Calle San Luis, which leads from the W. side of the Campo Grande.

The Calle de Santiago (tramway), passing (l.) the church of *Santiago* with a good tower and a retablo by Berruguete, goes on to the PLAZA MAYOR (Pl. 5; officially Plaza Primo de Rivera), the chief square with the best shops, where spectacles, executions, and bull-fights used to take place.

In this square Berenguela abdicated in favour of her son, St. Ferdinand, in 1217, here, seated on a grand throne, the Emperor Charles V formally pardoned the Comuneros (p. xxvii) in 1521, and here in 1559 Philip II held the first of many memorable autos de fe — Just N, to the right of the Ayuntamiento, is the site of the Ochavo (octagon), where in 1452 Álvaro de Luna, the great minister of Juan II, was beheaded, after 30 years of virtual dictatorship.

The *Caballo de Troya* inn, where George Borrow put up, still exists (diagonally opposite the Post Office), but is renamed Posada del Correo

To the right, beyond the Plaza de la Fuente Dorada, rises the **Cathedral** (Pl. 6), begun by Herrera in 1585, but left unfinished at the death of Philip II (1598). Of the four projected towers the only one completed fell in 1841 but has since been rebuilt; and the rest of the exterior was unsuccessfully remodelled by Churriguerra. A model of Herrera's original design is to be seen among the cathedral archives

In the remarkably plain interior are some inlaid stalls, designed by Herrera for the Convent of San Pablo, and the tomb (at the end of the N. aisle) of Count Pedro Ansuérez (d. 1119), a benefactor of the city, whose statue adorns the Plaza Mayor. In the sacristy is a silver *Custodia, 6 ft. high, the masterpiece of Juan de Arfe (1590), in the form of a four-storied temple with Adam and Eve under a tree in front.

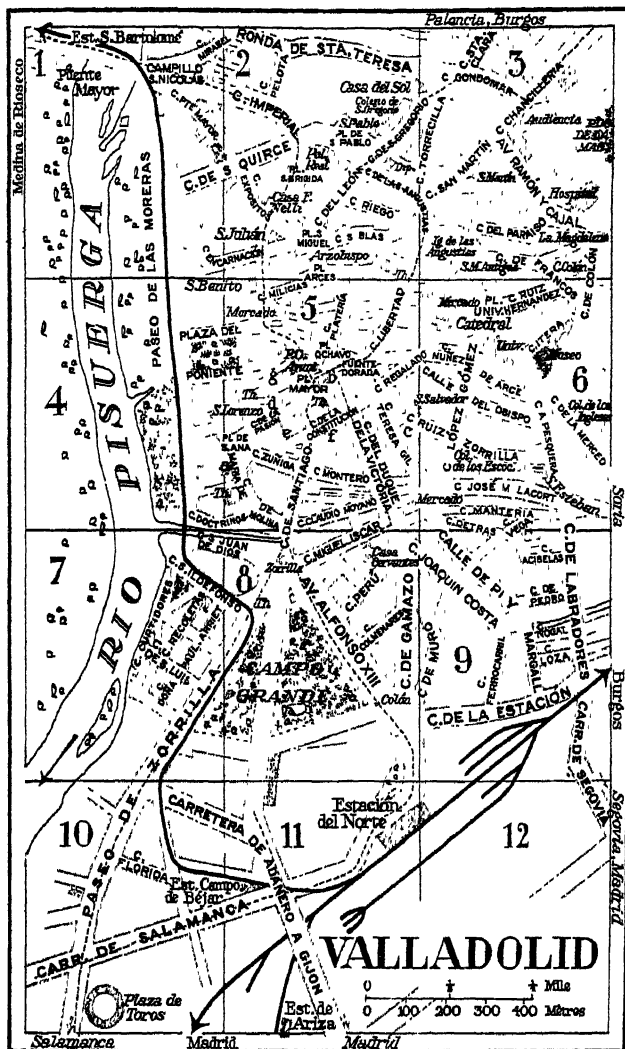
In the Plazuela de Santa Maria, to the E. of the cathedral, is the baroque **University** (17th cent.), with a façade embellished by statues of the sciences and a small 15th cent. cloister behind the main court. Founded in the mid-14th cent., the university attained great importance in the 16–18th cent., but now has under 2000 students. In the garden in front is a poor statue of Cervantes. The early Gothic church (c. 1200) of ***Santa María la Antigua** (Pl. 3), to the N. of this square, has three parallel apses and a fine campanile, Lombard in form, but with northern mouldings. On the N. side is a restored Romanesque cloister, and the retablo of the high altar is a skilful though exaggerated work by Juan de Juni (1556).

Opposite the S. end of the University is the **Museum** (Pl. 6; open daily except holidays 9–dusk; adm 1 p.), occupying the buildings of the *Colegio de Santa Cruz*, a late 15th cent. work by Enrique de Egas in the plateresque style with a strong reminiscence of Gothic. A group of the founder, Card. Pedro González de Mendoza, kneeling before St. Helena, surmounts the fine entrance.

By far the most remarkable part of the museum is the collection of 16–17th cent. wooden *Sculpture, including *Gregorio Hernández* (1566–1636), *Cristo de la Luz, his masterpiece, Crucifixion, St. Francis, and St. Theresa; also in a separate room a series of Passion scenes, used in processions during Holy Week, *Alonso Berruguete* (? 1486–1561), Figures of saints, etc., mostly fragments of a retablo executed for the convent of San Benito, *Juan de Juni* (? Jean de Joigny: fl. 1550–80), St. Simon receiving the scapulary from the Virgin, St. Anthony, etc.; *Andrés de Nájera*, Choir stalls (late 15th cent.) from San Benito, and works by *Esteban Jordán* and *Juan de Arfe*. The kneeling statues of the Duke and Duchess of Lerma, from San Pablo, in gilded bronze, are by *Pompeo Leoni*. Of the paintings the most interesting are three unimportant works by *Rubens* (in the room with the choir stalls) from the convent of Fuensaldaña: an Assumption, St. Anthony of Padua, and St. Francis and a lay brother; *Hieronymus Bosch*, Temptation of St. Anthony (in the upstairs gallery), *Diego Diaz*, Holy Family

(in an upstairs room), and some old 15th cent. panels. The first floor is occupied also by the *University Library* (gratuity) and by a rather miscellaneous archaeological collection.

The Calle de Colón leads to the church of *La Magdalena* (Pl 3, 1570), which bears on its front the arms of its founder, Bp. de la Gasca, and contains his tomb (1571), by Esteban Jordán, and a retablo (1577) by Fr. Giralte. Just beyond is the *Prado de la Magdalena* (Pl 3), curtailed by the erection of a large hospital. The Av de Ramón y Cajal goes on to the left to the *Audiencia* (Pl 3) on the site of the house of the Viveros where Ferdinand and Isabella were married. Keeping straight on we reach the *Casa del Sol*, with a fine doorway, once the residence of the Conde de Gondomar, ambassador to the court of James I of England, and now a reformatory, and farther on, the **Colegio de San Gregorio* (Pl 2), one of the great foundations of Card. Ximenes (1496), despoiled by the French in 1809 and now used partly as municipal offices and partly as a college for teachers. In the splendid façade, rich in heraldic ornament, is an elaborate portal which runs up into an armorial tree. In the first court is a charming window with stucco decoration in the Moorish style; in the second is a rich plateresque gallery surmounted by a frieze bearing the arrows and ox-yoke of the Catholic sovereigns. The fine staircase leads to a series of rooms including the former library with an artesonado ceiling. Just beyond the college is the spacious church of *San Pablo* (Pl 2), partly rebuilt by Juan de Torquemada (1463) and continued in the 17th cent. by the Cardinal Duke of Lerma, whose arms are seen on the upper part of the façade, above the florid Gothic portal. In the convent attached to the church the inquisitor Tomás de Torquemada (nephew of Juan) took the Dominican habit. The interior, restored since it was ruined by the French in 1809, contains tombs by Berruguete and Leoni, and two handsome transeptal doorways, transitional between Gothic and plateresque. At the S W corner of the plaza is the house (now the *Diputación Provincial*) where Philip II was born in 1527. Facing San Pablo is the *Palacio Real*, built by the Duke of Lerma in the 17th cent., and purchased by Philip III. It was Napoleon's residence in 1809 and is now the *Capitanía General*. The galleries of the dignified patio (ladies not admitted) are adorned with busts of Roman emperors and the arms of the provinces of Spain.—We follow the tramway lines in the Calle de las Angustias, noting on the left, in a side street, the 13th cent. tower of *San Martín* (Pl. 3). At the corner of the Calle San Martín is the house where the irascible painter Alonso Cano is said to have killed his wife. Farther on, opposite the Teatro Calderón, is the church of *Nuestra Señora de las Angustias* (Pl. 3; 1644) with an Annunciation over the high altar ascribed to Pompeo Leoni and, in a chapel



on the right, the theatrical 'Virgen de los Cuchillos' by Juan de Juni, so called from the seven knives, which pierce her breast, typical of the Seven Sorrows. The street opposite the church leads to the handsome *Palacio Arzobispal*, formerly the Casa de Villasantes.

Among the other noteworthy buildings of Valladolid are the two British seminaries—the *Colegio de los Ingleses* (Pl. 6), a dignified red brick building, founded by Sir Francis Englefield, who retired to Spain after the execution of Mary, Queen of Scots, and endowed with many privileges by Philip II in 1590; and the *Colegio de los Escoceses* (Pl. 6) founded at Madrid by Col. Semple in 1627 and transferred hither in 1771. Only the façade remains, the entire building having been gutted by fire in 1929. Near the latter is *San Salvador* (Pl. 5, 6), with a fine brick tower and a Flemish retablo with wings painted by Quentin Matsys.—The convent of *San Benito* (Pl. 5), whose Renaissance cloister is occupied by barracks, has a fine 15th cent church, with a lofty porch. Farther N. is the church of *San Julián y San Miguel* (Pl. 2), containing sculptures by Hernández, Becerra, and Leoni. Immediately opposite is an old house with medallions (high up) of Juan II and his queen, and to the right is the *Casa de Fabio Nelli*, named after its owner, the Mæcenas of Valladolid (d. c. 1612); its two-storied portal and Corinthian court are both imposing. Opposite this house is the chapel of the *Purísima Concepción*, with a good retablo.

The name of the village of *Wamba*, or *Damba*, 13 m. N.W. of Valladolid to the left of the road to Medina de Rioseco, commemorates the election there of Wamba to be king of the Goths in 672. He took his kingly oath on the tomb of his predecessor Recceswinth, who lies buried in the little Mozarabic church.

FROM VALLADOLID TO TORO, 40 m. (motor-bus to Tordesillas, 2 p. 30 c.) by road descending the right bank of the Pisuerga.—5 m. *Arroyo de la Encomienda*, with a Romanesque church.—7 m. *Simancas* is famous as the repository of the very voluminous national archives of Spain, transferred to the moated castle at the suggestion of Card. Ximenes (adm. 8-1, permission to copy only by special permission of the Señor Arquivero Mayor). In the plain below Ramiro defeated the Moors in 931. Hugh Roe O'Donnell (? 1571-1602), lord of Tyrconnel, who resisted Queen Elizabeth in Ireland, died of poison at Simancas.—19 m. **Tordesillas** (*Hot. de Sol*, L. or D. 4, pens. 8-10 p.), where the Duero is crossed by a picturesque and curious bridge, was the centre of the Comunero rebellion (p. xxvii). The church of *San Antolín*, above the bridge, contains a Crucifixion by Juan de Juni and the Alderete tomb (1527) by Gaspar, a local sculptor. The *Convent of Santa Clara* has a good retablo and, in a chapel, the founder's tomb (1435). Juana la Loca (Joan the Mad), mother of the Emperor Charles V, died at Tordesillas (1555) after 49 years of confinement. She is said to have occupied a small cell, without windows, rarely permitted to see the sun, but the story that she spent her time watching her husband's coffin is inaccurate. *San Cebrán de Mazote*, 16 m. N. of Tordesillas, has a curious little Mozarabic church. Beyond Tordesillas the road is dull. To the N., 8 m. from Tordesillas, lies *Villalar*, where Juan de Padilla was defeated by the troops of Charles V (1521) in a battle which crushed the cause of the Comuneros.—40 m. *Toro* (see p. 327).

FROM VALLADOLID (CAMPO BEJAR) TO MEDINA DE RIOSECO, 27½ m. in c. 2 hrs., railway (N.K.) traversing the dreary Parramo de la Mediarra. *Medina de Rioseco* (*Hot. Carmen*, L. or D. 4½, pens. 10 p.), preserving its old walls, has a Gothic parish church containing a *Retablo carved by Esteban Jordan and painted by Pedro de Oña (1500), a plateresque chapel (1534), and (in the sacristy) a custodia by Ant. de Arfe (1585). The church of San Francisco contains a terracotta St. Sebastian by Juan de Juni. The victory of Marshal Bessières near Medina (1808) over Blake and Cuesta placed Joseph Bonaparte on the Spanish throne. Railways connect Medina de Rioseco with Palanquinos (p. 277) and with Villalón and Villada (p. 276).

FROM VALLADOLID TO ARIZA, 159 m. (256 km.), railway twice daily in 8½ or 10½ hrs. (36 p. 80, 27 p. 60, 18 p. 40 c.). Leaving the Norte station the trains call at the Ariza station and soon begin the ascent of the Duero valley. We cross the river before (12½ m.) *Tudela de Duero*.—37 m. *Peñafiel* (*Hot. Moderno*, L. or

D. 4½, pens. 8-9 p.) has an imposing keep surrounded by ramparts, and a Mudejar church with Gothic windows —62 m. (100 km.) **Aranda de Duero** (*Hot. Ibarra*, R. 5, L. or D. 8, pens. 12-20 p.), a picturesque country town on the direct road from Burgos to Madrid, has a parish church whose porch bears the insignia of Ferdinand and Isabella. San Francisco contains sculpture by Juan de Juni. A road leads N. via *Peñaranda de Duero* (10 m.), with an old palace of the Miranda family, with plateresque additions by Fr. de Colonia, and a collegiate church with Miranda tombs by Genoese sculptors, to *Coruña del Conde* (18½ m.), where some fragments of the Roman *Clunia* linger, including a theatre cut in the rock. At (95 m.) **Osma** (*Hot. Viuda de Pinilla*, L. or D. 4½, pens. 9 p., *Lafuente*, pens. 8 p.), or *Burgo de Osma*, is a cathedral, begun in 1232, with a retablo and trascoro by Juan de Juni (1550) and fine rejas by Juan Francés (1503), bearing the Fonseca arms. St. Dominic (Domingo de Guzmán; 1170-1221), founder of the Dominican Order, took orders as a canon regular in the cathedral chapter of Osma in 1194 —1261 m. *Almazán* and (131 m.) *Coscuña* have stations also on the line from Torralba to Soria (p. 248) —159 m. *Ariza*, see p. 250.

From Valladolid to *Madrid* and to *Irún*, see Rte. 1, via Venta de Baños to *Palencia* and the North, see Rtes. 26, 28, 29.

19. ÁVILA

ÁVILA (3500-3700 ft.; *Fonda de la Estación*), the capital (13,704 inhab.) of the Castilian province of the same name and the see of a bishop, is a bleak and poverty-stricken old town, famous principally for its splendidly preserved mediæval wall and for its fine Romanesque churches. In church history it takes an important place as the native town of the 'Seraphic Mother' St. Theresa. Standing on an abrupt spur above the little river Adaja in the midst of a boulder-strewn plateau, it is overlooked by the Sierra de Ávila, snow-capped in winter. Owing to its high altitude, its winter climate is severe, but in summer the well-watered valleys of the neighbouring mountains offer a refuge from the drought of the Castilian plain.

Hotels. **INGLÉS* (Pl. a; 9, 10), Plaza de la Catedral, R. 5, L. 6, D. 7, pens. 12-20 p.; *GRAN HOTEL* (Pl. b; 16), Plaza José Tomé, R. 6, L. or D. 6, pens. 12-15 p.; *PARIS* (Pl. c; 16), 3 Calle Tomas Pérez, R. 5, L. or D. 6,

pens. 14-20 p.; *JARDÍN* (Pl. d; 10, 16), 33 Calle de San Segundo, R. 4, L. or D. 4½, pens. 10 p., a good Spanish house.

Post Office (Pl. 16), Mercado Grande.

History. The foundation of Ávila 'de los Caballeros' is lost in antiquity and is ascribed by legend to Hercules under the name of Abula. Known to the Romans as Ávela, it was many times a point at issue between Moors and Spaniards, but after the strengthening of the fortifications under Alonso VI in 1090 it remained in Christian hands, and was often used as a refuge to keep the many boy-kings of Castile safe from the clutches of the powerful barons. Like many other towns in Spain, it dates its decadence from the expulsion of the Moriscos by Philip III (1607-10). St. Theresa (1515-82) is the most famous native (see p. 158). Gil González de Ávila (1577-1658) was a historiographer of some merit.

The Madrid and Valladolid road and the road from the station (Pl. 12) both approach through the E. suburb, and enter the town by one of the three E. gates. The Puerta del Peso de la Harina, in the centre, is just N. of the great castel-

lated apse of the ***Cathedral** (Pl. 10, 16), which forms a bastion in the city wall. The greater part of the building, which was begun in 1091 by Alvar García of Estella and dedicated to San Salvador, is in the earliest Gothic style. Its fortress-like appearance is due largely to Bp. Sancho (1188), who kept the young king Alonso IX in sanctuary there during his minority. The N. doorway, with statues and a carved tympanum, dates from the 14th cent.; the interior W. portal is of the 16th cent. and is flanked by two early-Gothic towers, one unfinished. Guarding the entrance are two mace-bearers (maceros), like wild men of the woods.

The strikingly solemn ***Interior** has a narrow aisled NAVE with a blind triforium and a large clerestory. The *trascoro*, or exterior wall of the *coro*, facing the entrance, bears coarse but vigorous reliefs of the life of Christ. The *CORO*, projecting unusually little into the nave, contains a remarkable *Sillería*, or series of stalls, executed by *Cornelis*, a Dutchman (1536-47), with reliefs of saints, and martyrdoms below. The two gilt iron pulpits (15th and 16th cent.) are of excellent Spanish craftsmanship. Near the older (on the S.) is the altar of San Segundo with alabaster carvings; near the other the marble altar of St. Catherine. The Transept and the double-aisled Capilla Mayor contain some good glass; the **Retablo* of the high altar, painted by *Santos Cruz*, *Pedro Berruguete*, and *Juan de Borgoña* (1508), shows SS. Peter and Paul with two Evangelists and two Doctors, scenes from the life of Christ, and the Passion.—**CHAPELS.** In the N. aisle the 2nd chapel has a copy of a *Pietà* by Michael Angelo. In front of it is the font, a 15th cent. German work on a pedestal by *Vasco de la Zarza*. The chapel of San Nicolás (N. choir aisle) contains the tomb of Bp. Bernardo (d. 1292), covered with figures. In the *Trassagrario* is the fine tomb (1518), by *Vasco de la Zarza*, of Alfonso de Madrigal (1400-55), bishop of Ávila c. 1450, nicknamed 'el Tostado' (the swarthy), showing the learned prelate in the act of writing, the joy and business of his life. In the S. transept are several good Gothic tombs, and the sepulchre of Bp. Sancho Dávila of Sigüenza (d. 1534).

The **SACRISTY**, entered from the S. choir aisle through a vaulted vestibule, is itself roofed with a good octagonal vault, bedaubed with paint and gilding. It contains some fine Renaissance marbles, with terracotta groups of the Passion above. The **RELICARIO** contains a fine silver monstrance by Juan de Arle, signed and dated 1571.—A Romanesque door on the S. side of the nave admits to the mutilated 14th cent. **CLOISTER**; the Capilla del Cardenal, on the E. side, has good ironwork and painted glass (1498) by Santillana and Valdivieso of Burgos.

Leaving the Plaza by the Calle del Tostado, in which is a mansion with curious heraldic devices, we pass through the *Puerta de San Vicente*, one of the best gates in the city walls.

The ***Walls**, rebuilt in 1088-91 by Raymond of Burgundy, son-in-law of Alonso VI, from the designs of Cassandro, a Roman, and Florian de Pontheu, a French-

man, are in a remarkable state of preservation. They have 86 cubos, or cylindrical towers, and ten gates, the latter consisting simply of two towers close together connected by an arch and a battlemented walk.

Just outside the gate stands the church of ***San Vicente** (Pl. 10; open before 10.30 and from 4 to 6), founded in 1307 on the site where St Vincent and his sisters SS Cristeta and Sabina were martyred c. 303. On the S side is a later (?14th cent) portico with banded shafts protecting the 12th cent. S door, which has curious capitals and an Annunciation on one of the jambs. The severe W front, with one tower partially completed in the 14-15th cent., is remarkable for its double doorway surrounded by the richest Romanesque sculpture. The N. side is plain and dignified and the triple apse is interesting—The typical Romanesque INTERIOR is notable for the *Tomb of the Patron Saints, a 12th or 13th cent sarcophagus on an Italian-Gothic base covered by a canopy of 1465. Beneath the apse (entrance in the N aisle) is a modernized crypt with the rock on which the martyrs' bodies were exposed.

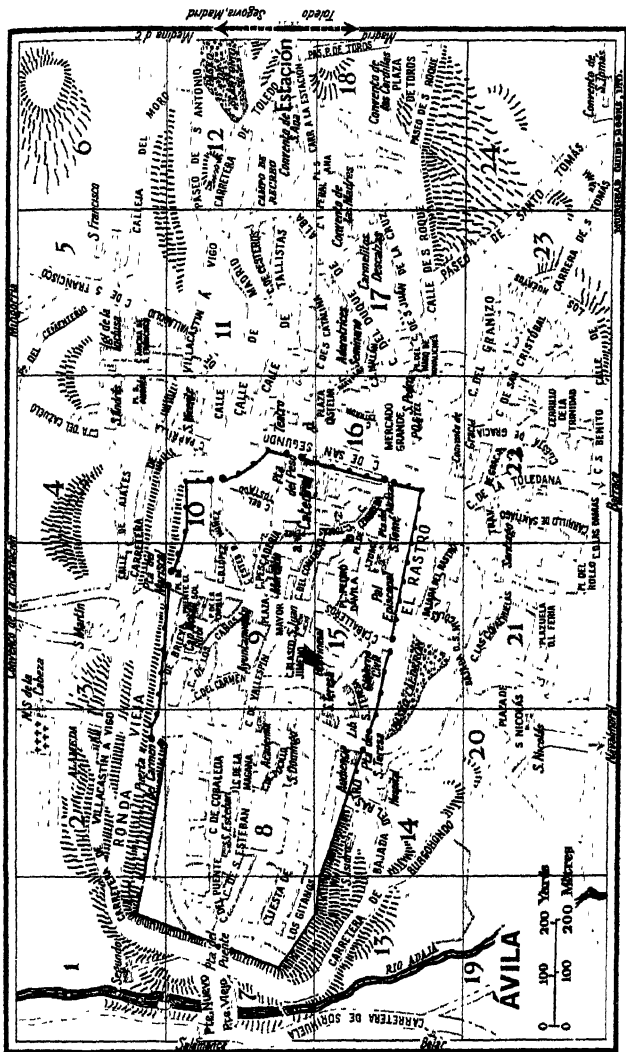
Below San Vicente is the Romanesque church of *San Andrés* (Pl. 4), with good S. and W. doorways and a 12th cent apse. Following the walls to the W., we pass the tower of *San Martín* (Pl. 3), and then reach **San Segundo** (Pl. 1), a Romanesque 'hermitage' overlooking the Adaja. The little church has a handsome roof, and an apse with well carved capitals; but it is especially worth visiting for the tomb-statue (probably by Berruguete) of St. Secundus, the stalwart bishop of Ávila who hurled down a Moorish chief from the ramparts above. Farther S are the old and new bridges across the Adaja (fine views from the opposite hill). On the S. side of the town are the restored Romanesque churches of *San Nicolás* (Pl. 20) and *Santiago* (Pl. 21), and the abandoned hermitage of *San Isidro* (Pl. 14).

We may re-enter the town by the *Puerta del Rastro* (Pl. 15) and notice some of the 15-16th cent mansions for which Ávila is famous—on the right the *Palacio de Abrantes*, on the left the fortified *Torreón de Oñate*. Keeping to the left we reach **Santa Teresa** (Pl. 14), a baroque church built on the site of the birthplace of the saint (festival on Oct. 15th).

Teresa de Cepeda y Ahumada (1515-82), a lady of noble birth, destined herself to the Church from her earliest years. As a child of 7 she attempted to escape with her brother to seek martyrdom at the hands of the Moors, and in 1533 she took the veil at the Carmelite convent of La Encarnación (beyond Pl. 3). Nothing of her time remains at that convent, but numerous relics are preserved at the Convento de las Madres (p. 157). Her inspired communication with her Heavenly Spouse has always been a favourite subject with Spanish artists.

Just inside the Puerta de Santa Teresa is the handsome mansion of the Duque de la Roca (now the Audiencia), and behind is the Romanesque church of *Santo Domingo* (Pl. 8).

The sacristan of Santo Domingo has the key of *San Esteban*, an ancient hermitage to the N.W. with an interesting apse.



The *Academia* (Pl. 8), once the mansion of the Condes de Polentinos, has a fine doorway and patio. The Calle de Vallespín leads to the Plaza Mayor, or Mercado Chico, in which (r) is the church of *San Juan* (Pl. 9), where St. Theresa was baptized. A little to the N. (l) is the *Capilla de Mosén Rubí* (Pl. 9), a cruciform Renaissance chapel whose details repay study.

We leave the city by the S.E. gate or *Puerta del Alcázar* to visit the church of **San Pedro** (Pl. 16, 17; adm. as at San Vicente) in the Mercado Grande or Plaza de Santa Teresa, a fine late-Romanesque building resembling San Vicente. The plain W doorway is surmounted by a beautiful rose-window and the apse is of the best Romanesque work. The interior is dignified in design and ornamentation, the retablo in the S transept is of the school of Berruguete. In the plaza, once the scene of the autos de fé of Ávila, is a poor monument to the worthies of the city. To the N.W. is the Carmelite *Convento de las Madres* (1608), whose church contains numerous relics of St. Theresa, and the tomb of her brother Lorenzo de Cepeda (1580). Opposite the latter are the monuments of Fr. Velázquez and Bp. Álvaro de Mendoza (c. 1630).—The Paseo de Santo Tomás leads S.W. to the convent of **Santo Tomás** (Pl. 24; closed 11–3), founded by Ferdinand and Isabella in 1478 and finished in 1493. We enter the church beneath a depressed arch bearing the Coro and see the high altar raised on a similar arch at the E. end. The retablo of the high altar, ascribed to Pedro Berruguete, illustrates the life of St. Thomas Aquinas, and the sillería, especially the canopies of the royal seats, are delicately carved in flamboyant designs. Below and in front of the high altar is the exquisitely sculptured **Tomb of Prince Juan* (1478–97), the only son of Ferdinand and Isabella, a masterpiece in white marble by Domenico Fancelli, of Florence. In the 3rd N. chapel are recumbent effigies of Juan de Ávila and Juana Velázquez, attendants on the prince (1503), by the same master. In the sacristy is a plain slab marking the burial place of Tomás de Torquemada (1420–98), the arch-inquisitor. Permission may be obtained to visit the picturesque cloisters, whence the high altar and coro are approached.

From Ávila to *Madrid* and to *Irún*, see Rte. 1; to *Salamanca* (Lisbon), see Rte. 31; to *Segovia*, see p. 259, to *Toledo*, see p. 240.

20. MADRID

MADRID (808,366 inhab. in 1927), the capital of Spain, the seat of a bishop and of a university, is situated at approximately the central point of the Iberian peninsula, in the midst of a bare and exposed upland plain with no visible limit except the Sierra de Guadarrama on the north. It is the highest capital in Europe (1935–2180 ft.), so that ‘the throne of the King of Spain is next after that of God’ Madrid is in many respects a fine city (“from Madrid to heaven,” say the Madrileños, “and in heaven a chink to look at Madrid”), but, apart from its political significance and the presence of the court, its chief attractions for the traveller are the superb picture gallery of the Prado Museum and the collections in the Royal Armoury, both claiming to be among the first, if not the first, in the world. Changes and improvements have tended, here as elsewhere, to obliterate the national characteristics and peculiarities. Madrid is no longer the ‘*blanche ville de sérénades*’ of Musset; the spacious residential quarters that have grown up, especially on the N.E., are handsome but cosmopolitan; and picturesque national costumes rarely enliven the narrow and winding streets of Old Madrid, that are to be found mainly near the Puerta del Sol and in the S.W. quarter towards the river—On the W. and S. the low hills occupied by the city are skirted by the *Manzanares* (now canalized), ‘a rivulet with the reputation of a river’ as Cervantes calls it, whose meagreness has for centuries fed the dry humour of the Spanish satirists. It is spanned, however, by several handsome bridges—The climate of Madrid, though very hot in summer and extremely cold in winter, is perhaps not so trying as is sometimes represented. Spring, though it has many delightful days, is apt to be rainy, but autumn is usually fine and dry. May and mid-Sept. to mid-Oct. are the best seasons for visitors. It is proverbial that the subtle air of Madrid “which will not extinguish a candle will put out a man’s life,” and even on sunny days visitors should be on their guard against abrupt falls in temperature at sunset or in passing from the sunny to the shady sides of streets.

Madrid, often spoken of as ‘*la Corte*,’ the ‘court’ or royal abode, is still only a ‘*villa*’ (town) and not a ‘*ciudad*’ (city). Its arms are a bear climbing a fruit-tree, and it is styled ‘*Imperial y coronada, muy noble, muy leal, muy heroica y excelentissima villa*.’ It is divided into ten administrative districts: Centro, Hospicio, Chamberí, Buenavista, Congreso, Hospital, Inclusa, Latina, Palacio, and Universidad.

Railway Stations. ESTACIÓN DEL NORTE or *del Príncipe Pro* (Pl. 19), for trains to Irún (Paris, London), Salamanca, Santander, Bilbao, etc.—

ESTACIÓN DE MEDIODÍA or *de Atocha* (Pl. 20), for Toledo, Zaragoza, Barcelona, Cordova, Seville, Cadiz, Granada, Algeciras (Gibraltar), Carta-

gena, Valencia, etc.—ESTACIÓN DE LAS DELICIAS (Pl. 23), for Talavera, Caceres, and Lisbon—Local lines. *Estación del Niño Jesús* (Pl. 21), for Colmenar de Oreja and Alcocén; *Estación de Goya* (Pl. 19), for Almorox; *Estación de Cuatro Caminos* (Pl. 14), for the tramway to Colmenar Viejo.

Hotels. As Madrid is the 'latest' city in Spain, rooms overlooking main streets are apt to be noisy in the small hours. At the Easter season rooms should be engaged in advance. *RIZZ (Pl. a; 8), Plaza de Cánovas, hôtel-de-luxe, 200 beds, R. 35, B. 4, L. 14, D. 15, pens. 65-95 p.; *PALACE (Pl. b; 7), 5 Plaza de las Cortes, 800 beds, R. 37½, B. 4½, L. 14, D. 15, pens. 62-84 p.; *SAVOY (Pl. c; 12), 26 Paseo del Prado, opposite the museum, 100 beds, R. 15, B. 3, L. or D. 12, pens. 35-90 p.; three first-class hôtels-de-luxe.

The following, though less luxurious, are comfortable first-class houses: *ROMA (Pl. e, 3), 9 Avenida del Conde de Peñalver, 110 beds, R. 15, B. 2½, L. 8, D. 9, pens. 30-45 p., well spoken of; *FLORIDA (Pl. g; 2), Plaza del Callao, 150 beds, R. 13, B. 2½, L. 8, D. 9, pens. 27½ p.; *NACIONAL (Pl. k; 12), 54 Paseo del Prado, 300 beds, R. 10, B. 2½, L. 8, D. 9, pens. 25 p.; PARIS (Pl. d; 7), Puerta del Sol, 90 beds, R. 10, B. 3, L. or D. 10, pens. 30-55 p.; GRAN VÍA (Pl. o; 2), 3 Av. de Pi y Margall, 220 beds, B. 2½, L. or D. 9, pens. 28 p.; REINA VICTORIA (Pl. f; 7), Plaza del Angel, 100 beds, R. 10, B. 2, L. 8, D. 9, pens. 25 p.; *INGLÉS, 10 C. Echegaray (Pl. 7), 132 beds, R. 6, B. 2, L. or D. 8, pens. 18 p.; ALFONSO XIII (Pl. h; 2), 12 Av. de Pi y Margall, 180 beds, R. 10, B. 2, L. 8, D. 9, pens. 25 p.; GRAND (Pl. m; 6), 19 C. del Arenal, 70 beds, R. 10, B. 2½, L. 7, D. 8, pens. 21½ p.; MERCEDES, 9 C. Arlabán (Pl. 7), between the C. Alcalá and San Jerónimo, 100 beds, R. 10, L. or D. 8, pens. 20 p.; REGINA, 19 Calle de Alcalá (Pl. 7), 90 beds, R. 5, B. 2½, L. or D. 8, pens. 20 p.; PRINCIPE DE ASTURIAS (Pl. n; 7), 29 Carrera de San Jerónimo, 115 beds, R. 10, B. 2, L. or D. 7½, pens. from 12 p.; METROPOLITANO (Pl. p; 3), 53 C. Montera, 100 beds, R. 8, B. 2, L. 7, D. 8, pens. 20 p.; TERMINUS, 16 Carrera de San Jerónimo (Pl. 7), R. 7½, L. 5, D. 6, pens. 15 p.

The following are rather less expen-

sive: IMPERIAL, 22 C. de Montera (Pl. 3), L. 7½, D. 8, pens. 17 p.; LONDRES, 2 C. del Carmen (Pl. 6), R. 8, L. 7, D. 8, pens. 18-25 p.; AMERICANO, 11 Puerta del Sol (Pl. 6), L. 6, D. 7, pens. 12½-25 p.; MADRID, 1 C. Mayor (Pl. 6), R. 6, L. or D. 6, pens. 15 p.; UNIVERSAL, 8 C. de Atocha (Pl. 11), R. 6, L. or D. 6, pens. 15 p.; CONTINENTAL, 24 C. del Arenal (Pl. 6), R. 5, L. 6, D. 6, pens. 12 p.; BARAZAL, 14 Av. Conde de Peñalver (Pl. 3), R. 8, L. or D. 7, pens. 14 p.; MÁLAGA, 8 C. de Alcalá (Pl. 7), R. 7, L. or D. 6, pens. 15 p.; MEDIONÍA, 8 Glorieta de Atocha (Pl. 12), 300 beds, R. 5, L. or D. 7, pens. 12 p.

Pensions. These are numerous, usually in the Spanish style, and nearly always full. Rooms should invariably be booked in advance. The rates per day vary between 12 p. and 20 p. *Family-House*, *Nuevo Central*, 25 and 4 C. de Alcalá; *Gil*, 5 C. Mariana Pineda, *Yuda Simón*, *Irueta*, 8 (3rd floor) and 24 Av. del Conde de Peñalver; *La Parisiën*, 14 C. Montera, *Nuestra Señora del Carmen*, 13 C. Marqués de Valdeiglesias.

Restaurants (lunch usually between 1 and 3, dinner between 8.30 and 10). The tables d'hôte of the chief hotels are open to non-residents and there are separate *Grill Rooms* at the Palace, Savoy, and Nacional hotels.—*Lhardy*, 6 Carrera de San Jerónimo, L. 20, D. 22½ p. (open in winter only); *Tournié*, 15 Calle Mayor, L. or D. 10 p.; *El Figaro*, 17 C. de Alcalá, L. from 8, D. from 12 p.; *Molmero*, 24 Av. del Conde de Peñalver, L. 8, D. 9 p.; *Buffet Italiano*, 37 Carrera de San Jerónimo, L. 7, D. 8½ p.; *La Tropical*, 23 C. de Alcalá, L. or D. 8 p.; *Balbarno*, 1 C. de la Victoria; *Los Burgaleses*, 8 C. del Príncipe; *Botín*, Plaza de Herradores (typically Spanish); *Spedum*, Av. Conde de Peñalver; *Alt Heidelberg*, C. Zorrilla (German cooking); *La Mallorquina*, at the corner of the Puerta del Sol and Calle Mayor, for lunch, cold suppers, etc. Meals may be obtained also in most of the cafés in the Gran Vía and in the Cervecerías in the Plaza Santa Ana.

Cafés are numerous, especially in and near the Gran Vía, the Calle de Alcalá, the Puerta del Sol, etc., and are usually open until 2 a.m. Among the most frequented are: *Viena*, 16

Carrera de San Jerónimo; *Maria Cristina*, 5 C. del Arenal; *Levante*, 5 Puerta del Sol, *Maison Dorée*, *Granja Henar*, Madrid, in the C. de Alcalá; *Nuevo*, Puerta del Sol; *del Norte*, 34 C. Montera.

Cervecerías. Fried potatoes, shell-fish, cold meats, and pâtisserie are specialties at these. The Cerveza del Águila is a typical Spanish beer.—*El Águila*, 38 C. del Carmen and 42 C. de Serrano; *Cervecería Inglesa*, 28 Carrera de San Jerónimo; *Cervecería de Correos*, 68 C. de Alcalá, *Velches*, 4 Glorieta de Bilbao, *Alvarez*, *Cervecería Alemana*, *El Cocardillo*, *El Oro del Rhin*, Plaza de Santa Ana; etc.

Horchaterías (p. cx), properly speaking, are places selling 'horchata,' a specialty of Valencia, made from a ground nut known as 'chufa.' The term has, however, been popularized and applies now to many cafes, especially those frequented in summer. The best known are *Café de Pombo*, 4 C. de Carretas, *Café de Gijón*, Paseo de Recoletos, *Bar Flor*, 13 Puerta del Sol, and 3 Pl. de Bilbao, where the service is characteristic with Valenciano waiters, others in the Paseo de Recoletos, Calle de Alcalá, etc.

Taxis (automóviles de punto; familiarly 'taxi,' pronounced 'tassi') when disengaged exhibit the sign 'libre'; they show also a placard marked with the hiring charge (usually 40 c. or 60 c.). When a cab shows two prices, the lower signifies the hiring charge for 2 pers., the higher that for 3.—First-class cabs (for 4 pers.), 60 c. for 800 metres then 60 c. per km.; 2nd class (much the most numerous; for 2 pers.), 40 c. for 800 metres then 40 c. per km. Luggage, trunk 1 p., suit-case 50 c.

Cars of a superior description (automóviles de alquilar) may be obtained from various car-hirers and garages.

Metropolitano (Underground Railway). There are two lines 'Tetuán-Puerto de Vallecas' and 'Ventas-Cuatro Caminos,' intersecting at the Puerta del Sol and connecting also at Cuatro Caminos. A short branch line runs from Isabel II station on the second line to the Estación del Norte. Outside every station is a map showing the routes and the fare to every other station (from 10 c. for one station).

Tramways. Nearly sixty services traverse the principal streets, the chief

routes running from c. 6.30 a.m. to 1 a.m. The services most likely to be useful to visitors are the following — 3. *Glorieta de Quevedo* (Pl. 17)—C. San Bernardo—*Puerta del Sol*—C. Alcalá—Paseo de Recoletos—C. de Villanueva—*Pl. de Salamanca* (Pl. 18), returning viâ Pl. de Independencia—4. *Puerta del Sol* (Pl. 6)—C. Alcalá—*Ventas* (beyond Pl. 18). —6. *C. de Goya* (Plaza de Toros, Pl. 18)—C. Alcalá—*Puerta del Sol*—C. Mayor—C. Bailén—Paseo de Rosales (*Barrio Arguelles*, Pl. 16)—8. *Bombilla* (Pl. 16)—San Antonio de la Florida—Est. del Norte—C. Leganitos—C. Preciados—*Puerta del Sol*—C. Alcalá—Paseo de Recoletos—Paseo de la Castellana—*Hipódromo* (Pl. 14).—11. *Barrio Arguelles* (C. Ferraz, Pl. 16)—*Glorieta de Bilbao*—C. de Sagasta—Pl. de Colón—C. Claudio Coello—*Retiro* (Pl. Independencia, Pl. 4).—14. *Vallecas* (beyond Pl. 24)—Paseo and C. de Atocha—*Puerta del Sol*—C. Fuencarral—*Glorieta de Quevedo*—Cuatro Caminos (Pl. 14)—*Pl. de Tetuán*.—15. As No 14 but following the C. Hortaleza and C. Santa Engracia between Puerta del Sol and Gl. de Quevedo.—18. *Puerta del Sol* (Pl. 6)—C. de Toledo—*San Francisco el Grande* (Pl. 9).—23. *C. Embajadores* (S. end, Pl. 23)—*Glorieta de Atocha*—Paseo del Prado—C. Alcalá—*Puerta del Sol*—C. Mayor—C. Bailén—C. Ferraz (*Barrio de las Pozas*, Pl. 16)—26. *Cabeles* (Pl. de Castelar, Pl. 4, 8)—C. Alcalá—*Puerta del Sol*—Pl. Mayor—C. and *Puente de Toledo* (Pl. 22).—27. *Moncloa* (beyond Pl. 16)—C. Princesa—C. Preciados—*Puerta del Sol*—Pl. de Castelar—Paseo del Prado—Est. Atocha—*Est. Delicias* (Pl. 23).—30. *Hipódromo* (Pl. 14)—*Chamartín* (beyond Pl. 15).

32. *Fuencibilla* (beyond Pl. 23)—C. Toledo—Pl. Mayor—*Puerta del Sol*—C. Hortaleza—C. Almagro—*Hipódromo*—C. *Diego de León* (Pl. 18).—48. *Glorieta de Quevedo* (Pl. 17)—C. Sagasta—Pl. Colón—Paseo de Recoletos—Prado—*Glorieta de Atocha* (Pl. 12).—49. *C. Goya* (Pl. de Toros, Pl. 18)—C. Alcalá—*Puerta del Sol*—C. Mayor—C. Bailén—C. Ferraz (*Barrio de Arguelles*, Pl. 16).—53. *Pl. Mayor* (Pl. 6)—C. Toledo—*Cuatro Vientos* (Aerodrome, beyond Pl. 22).—A. *Carrera de San Jerónimo* (Pl. 7)—C. Alcalá—Pl.

de Independencia—C. Velazquez—C. *Hermosilla* (Pl. 18). E. *Est del Norte* (Pl. 1)—C. Segovia—C. Atocha—*Est del Mediodia* (Atocha, Pl. 12).—L. *Carrera de San Jerónimo* (Pl. 7)—C. Alcalá—C. Barquillo—C. Zurbano—C. Lista (Pl. 18)—C. Velázquez—Pl. de Independencia—Pl. Lealtad—*Carrera de San Jerónimo*—M. *Carrera de San Jerónimo*—Pl. Lealtad—C. Alfonso XII (Retiro)—*Glorieta de Atocha* (Pl. 12).

Motor-Buses from the Plaza de Castelar (Pl. 4, 8) to *Chamartín* (30 c.), from the Plaza del Ángel (Pl. 6, 7) to *El Pardo* (1½ p.), from the Glorieta de Atocha to *Aranyuez* (7 p.) and to *Cuenca*, from the C. Cava Baja (Pl. 9-6) to *Arenas de San Pedro* (18 p 25, 15 p 20 c.), and to other towns and villages in the neighbourhood

Post Office (Pl. 8), Plaza de Castelar (poste restante—'lista'—open 9-6). Letters may be posted also at any of the 18 branch offices, in the letter boxes (buzones) in the streets, in tobacconists' shops (estancos), where stamps may be bought, or in the boxes carried by the tramway cars.—**TELEGRAPH OFFICE** at the Post Office.—**TELEPHONES**. Head office, 2 Av. de Pi y Margall (Pl. 3). **WIRELESS TELEGRAPHS**, 43 C. Alcalá

Tourist Agents. *Patrimonio Nacional del Turismo* 71 C. Alcalá, *Thos. Cook & Son*, 27 C. Alcalá with a branch at the Palace Hotel; *American Express Co.*, 43 Carrera de San Jerónimo; *Viajes Practicos*, 7 C. del Factor; *Wagons Lits*, 27 C. Alcalá, *World Travel* (motors), Calle Mayor.

Parcel Agents. *Madrid Expres*, *Central Expres*, 4 and 3 Calle de Carretas, *Continental Expres*, 15 Carrera de San Jerónimo.

Police Office (Jefatura de Policia), C. de las Infantas (Pl. 3), *Passport Office* (visas), 43 C. de la Reina (Pl. 3). The police at Madrid include the *Guardia Civil*, the *Guardia de Seguridad*, and the *Guardia Municipal*—the last being the traffic policemen. The 'Serenos' are not policemen but private watchmen.

Banks. *Banco de España*, 54 C. Alcalá, *Anglo-South American*, 13 Av. Conde de Peñalver, *Crédit Lyonnais*, 8 C. Alcalá, *Banco Español del Rio de la Plata*, *Banco Español de Crédito*, *Banco de Bilbao*, *Banco Central*, 57, 14, 16, and 31 C. Alcalá, *Banco Hispano-Americano*, *International Banking*

Corporation, 1 and 3 Plaza de Canalejas.

British Chamber of Commerce for Spain, 9 C. Marqués de Cubas (head office in Barcelona, p. 39)

Booksellers. *Fernando Fé*, 15 Puerta del Sol, *Bailly-Baillave*, 10 Plaza de Santa Ana, *Romo*, 3 C. Alcalá, *Ruiz*, 13 Plaza de Santa Ana; *Calpe*, 7 Av. Pi y Margall, *Vilches*, Av. Conde de Peñalver (art books); *Voluntad*, C. Alcalá (modern Spanish works), *Sociedad General de Libreria*, 1 C. de Canos; *San Martín*, Puerta del Sol; etc

Newspapers (10 c.). *El Sol*, *A B C* (illustrated), *La Voz* (evening), *El Imparcial*, *La Libertad*, *El Liberal*—*Blanco y Negro* (weekly).—No newspapers are published on Monday except one official sheet.

Embassies. **BRITISH AMBASSADOR**, *Sir George D. Grahame*, 16 C. Fernando el Santo—**UNITED STATES AMBASSADOR**, *Ogden H. Hammond*, 5 C. Zurbano—Other Embassies *France*, C. de Olózaga; *Germany*, 4 Paseo de la Castellana, *Holland*, 18 C. de Lista, *Italy*, 90 C. Mayor; *Japan*, 103 C. Alcalá; *Portugal*, 5 C. Alfonso XI.

Consulates. **BRITISH CONSUL**, *G. Harrington*, 5 C. Alcalá *Galiano* Vice-consul, *R. A. Calvert*—**UNITED STATES CONSUL**, *Maurice L. Stafford*, 16 Av. Conde de Peñalver

English Church (St George's), at the British Embassy (see above); services on Sun. at 8.30, 11, & 7.15 *Chaplain*, Rev. F. Williams, M.A.

Theatres (p. cxvii) Evening performances normally begin at 10.30 p.m. or later and last until c. 1.30 a.m.; matinées last from 5 to 8 p.m. The best seats and charges are. boxes (*palcos*), for 4-6 pers., stalls (*butacas*); and dress circle (*délanteras de palcos*). An admission ticket (*entrada*, 1½ p.) must be taken in addition to the box ticket. Ladies in the stalls are expected to remove their hats. Smoking is prohibited. Evening dress is usual in the boxes and stalls at the opera.

The **TEATRO REAL** (Pl. 5-6), Plaza de Oriente, the royal opera house (p. 176), is temporarily closed, its place being taken by the *Teatro Zarzuela* (see below).—**T. ESPAÑOL** (Pl. 7), 14 C. del Principe Alfonso (temporarily closed); **T. ZARZUELA** (Pl. 7), C. de Jovellanos, the substitute opera house (see above); **T. FONTALBA** (Pl. 2),

Avenida Pi y Margall (modern drama in verse); T. DE LA PRINCESA (Pl. 4), C. Tamayo, T. DE APOLO (Pl. 3-7), 51 C. Alcalá (light opera), EL ALCÁZAR (Pl. 7), 20 C. Alcalá; T. DE LA COMEDIA (Pl. 7), 14 C. del Príncipe; CÓMICO, 10 C. de Mariana Pineda, off the C. Preciados (Pl. 6); ESLAVA (Pl. 6), Paradiso de San Ginés; LARA (Pl. 2), Corredera Baja de San Pablo; NOVEDADES (Pl. 10), 83 C. de Toledo; REY ALFONSO (Pl. 7), C. Nicolas Maria Rivero; CENTRO, 13 C. de Atocha; REINA VICTORIA (Pl. 7), Carrera de San Jerónimo; AVENIDA (variety), 15 Av. Pi y Margall; INFANTA ISABEL (Pl. 3), 4 C. de Barquillo; TEATRO LIBRE, 15 C. de Gravina; etc.—Open air theatre in the Parque del Retiro.

Concerts. *Symphony Concerts* are given at the opera house in spring; concerts of the *Orquesta Filarmónica* in the Teatro de la Comedia; *French Quartets* in the Teatro Español. Other good concerts occasionally in the Circo de Price, Plaza del Rey.

Cinemas. *Palacio de la Música*, 13 Av. Pi y Margall; *Monumental*, Plaza de Antón Martín, C. de Atocha; *Real*, Plaza de Isabel II; *Callao*, Pl. del Callao; *Príncipe Alfonso*, *Royalty*, C. de Génova; etc.—*Ciruses*. *Circo de Price*, Plaza del Rey; *Circo de Gallios*, 2 Plaza de Santa María de la Cabeza; *Magic Park*, 29 C. Ferraz (Pl. 1) in summer.

Variety Entertainments, Dancing, etc. *Folies Bergère*, 6 Plaza del Rey; *Romea*, 14 C. de Carretas; *Piccadilly* (cabaret), C. Nicolás Maria Rivero; *Alcázar*, in the Alcázar theatre.

Bull Fights (p. cxii). At the *Plaza de Toros de Madrid* (Pl. 18). Corridas de Toros take place almost every Sun. and holiday in spring and autumn, usually in the late afternoon. Summer is the season of the so-called novilladas (p. cxii). Tickets (3-25 p.) may be taken in advance (20% extra) at *La Teatral*, 23 Carrera de San Jerónimo and 20 and 53 C. Alcalá, or at *La Cómica*, 47 C. de Carretas. The best seats are those in the shade (sombra), those in the sun (sol) are cheaper. Special motor-cars and tramways ply from all parts of the

city to the Plazas de Toros on the days of the corridas.

Plaza de Toros de Tetuán (bucerradas and novilladas; 2nd and 3rd class shows), Tetuán de las Victorias; *Plaza de Toros de Vista Alegre* (chiefly novilladas), at Carabanchel Alto. Cab to either of these, 5 p.—*Plaza de Toros de la Ciudad Lineal* (bucerradas); *Nueva Plaza de Toros Monumental* in Madrid Moderno, still in construction.

Horse Races at the *Hippódromo* (Pl. 14), in spring and autumn.

Pelota at the *Fronión Jai Alai*, 6 C. de Alfonso XI; *Fronión Nuevo*, 9 C. de la Trinidad; *Fronión Moderno*, Calle del Dr. Cortezo; etc.

Football is popular in Madrid and good matches may be seen at the grounds of the following clubs: *Real Madrid Football Club*, C. de Narváez; *Athletic Football Club*, C. O'Donnell; *Racing*, C. de Martínez Campos; *Gimnástica*, C. de la Princesa. Also at the *Stadium Metropolitano*, Glorieta de Gaztambide, N.W. of the town.

Sports Clubs. *British Sports Club* at Bombilla; *Aero Club*, 16 C. Alcalá; *Automóvil Club de España*, 1 C. de Marqués de Valdeglesias; *Español Lawn Tennis*, 1 C. de Gurtubay; *Sociedad Hípica Española*, 35 Carrera de San Jerónimo.

Museums are usually open free on Thursdays and Sundays. They are closed on Jan. 1st, Good Friday, July 25th (St. James), Aug. 15th (Assumption), Nov. 1st (All Saints), and Dec. 25th. Many are closed also on May 2nd ('Dos de Mayo') and May 17th (King's birthday). The most interesting churches are *San Francisco el Grande* (p. 183), *San Antonio de la Florida* (p. 181), and the *Basilica of Atocha* (p. 182). Other churches are usually open before 10 a.m., and again in the afternoon. The Guard Mounting before the palace (daily; 11 a.m.) is interesting. A walk or drive should be taken in the park of *El Retiro* (p. 171). Popular life may be studied at the Sun. morning rag-fair in the *Rastro* (p. 183), and at the summer evening 'verbenas' (see p. 165) in June and July.

Hours of Admission to Collections

In the following table the most important collections are indicated by heavier type. The hours of admission are liable to change, and admission is sometimes restricted in wet weather.

HOURS OF ADMISSION TO THE PRINCIPAL SIGHTS

	Sundays.	Weekdays	Free unless otherwise stated.
Academia de Bellas Artes	9-12	10-1 or 9-4	
Almudena, Catedral de la	10-1.30	10-1.30 & 4-7	
Archaeological Museum .	10-1	9-3	8-2 on weekdays in summer.
Armeria Real . . .	—	9.30-1.30	1 p.; Closed on Fri.
Biblioteca Nacional . .	—	9.30-5.30	8-2 in July-Sept.
Botanic Garden . . .	8.30-1 & 4-8	8.30-1 & 4-8	Closed in wet weather.
Escorial, Church . . .	2-4	8-1, 4-6	
„ Pantheon, etc.	10-1, 2-5	10-1, 2-5	1 p.; free Sun.
„ Library . . .	—	10-12, 2-4	
„ Palace . . .	10-4	10-4	1 p.; free Sun.
„ C del Principe	2-5	2-5	1 p.; free Sun.
Historical Museum . .	—	—	On application.
Modern Art Gallery . .	10-1	10-4	1 p.; free on Thurs. & Sun. Closed on Mon.
Municipal Museum . .	10-2	10-2	1 p.; free Sun. & Thurs.
Museo Romantico . .	10-12 & 5-7	10-2 & 5-7	On application.
Natural History Museum	9-12 & 2-5	9-12 & 2-5	9-1 & 3-6 in April-June, 10-1 in July-Sept. Closed Mon
Palace, Royal . . .	—	—	By special permit only.
„ „ „ Chapel . . .	9-1	9-1	High Mass on Sun. at 10 a.m.
Palacio del Congreso .	no fixed hours.	—	On application.
Pardo . . .	—	—	1 p.; on application.
Prado Museum . . .	10-2	10-4 or 5, Dec 1st-Jan. 15th 10-2; Mondays always 10.30-2	1 p, Mon. 2 p., Sun. & Thurs. free.
Reproducciones, Museo de . . .	9-2	9-4	9-2 in summer.
Royal Stables . . .	—	2-3 or 1-4	2 p. for 3 pers., free on Mon.
San Antonio de la Florida	—	—	Daily.

Calendar of Events

The following is a list of some annual events of interest taking place in and near Madrid on fixed or approximately fixed dates.

JAN. 1ST . . .	National holiday; museums closed.
JAN. 6TH . . .	Día de los Reyes (Epiphany). Gifts to children.
JAN. 17TH . . .	St. Anthony's Day. Gaily caparisoned horses and mules led through the C. de Hortaleza to be blessed at the church of San Antonio Abad (p. 178); cakes, 'pantecillos de San Antón,' sold in the streets.
CARNIVAL . . .	Five days ending Shrove Tuesday; masqueraders in the Paseo de la Castellana, Paseo de Rosales, etc.
ASH WEDNESDAY . .	Entierro de la Sardina ('Burial of the Sardine'), the closing scene of Carnival, with boisterous processions, etc., in the Pradera del Corregidor, near San Isidro cemetery (p. 184).

MAUNDY THURSDAY .	Jueves Santo.	Bell-ringing ceases. The King washes the feet of twelve poor men in the palace. On this and the following day women usually wear the mantilla (white on Thurs., black on Fri.).
GOOD FRIDAY .	Viernes Santo.	No bells ring. Service in the palace chapel, when a number of death-sentences are usually commuted by the King. In the morning, <i>Romería de la Cara de Dios</i> ('of the face of God'), beside the Capilla de la Santísima Faz in the C. de la Princesa. In the afternoon, <i>Procesión del Santo Entierro</i> from the church of San Ginés to the Palace, with tableaux of life-sized figures.
SATURDAY	BEFORE	Bells ring in honour of the Resurrection (tocar a gloria).
EASTER.		Bull-fights begin.
EASTER SUNDAY .		Special services in all churches.
SPRING .		Horse races at the Hipódromo (p. 178).
MAY 1ST .		Labour Day (Fiesta del Trabajo).
MAY 2ND .		Dos de Mayo. Celebration at the monument in the Prado (p. 170).
MAY 15TH .		Beginning of the <i>Romería de San Isidro del Campo</i> (p. 184), which lasts a fortnight.
MAY 17TH .		The King's birthday.
JUNE 13TH .		Verbena de San Antonio, at La Florida. This is the first of the 'verbenas,' the summer-evening fiestas of the various quarters.
JUNE 19TH .		Corpus Christi Day. <i>Procesión del Corpus</i> . Tapestry in the Palace on view.
JULY 25TH .		St. James's Day. Museums closed. Verbena in the Plaza de España.
JULY 27TH .		St. Pantaleon's Day. Liquefaction of the saint's blood in the church of the Encarnación (p. 177).
AUG. 15TH .		Assumption. Verbena de la Paloma, the last verbenas, in the Plaza de la Cebada. Museums closed.
AUTUMN .		Horse races at the Hipódromo (p. 178).
NOV. 1ST .		} Todos los Santos { <i>Commemoración de los Difuntos</i> at all cemeteries.
NOV. 2ND .		
SATURDAY	BEFORE	<i>Bula de Santa Cruzada</i> read with great ceremony at various points in the city.
ADVENT.		
CHRISTMAS EVE .		Noche Buena. <i>Misa del Gallo</i> ('cock-crow mass') at midnight in many churches.
CHRISTMAS DAY .		Navidad. Museums closed.
DEC. 31st .		Crowds at the Puerta del Sol. It is a custom to eat twelve grapes while the clock is striking midnight.

History. The earliest mention of *Magrit* or *Magerit* occurs under Ramno II about 930, and it was merely a Moorish fortified outpost of Toledo when it was captured by Alonso VI of León in 1083. In the gradually growing town the Cortes met for the first time in 1309 under Fernando IV and again in 1335 under Alfonso XI. Enrique IV replaced the Moorish alcázar or castle by a new palace c. 1466. Enrique III (1390-1407) is said to have been crowned at Madrid. The emperor Charles V benefited in health from the keen air of Madrid, and here after the battle of Pavia (Feb. 1525), his defeated rival Francis I of France was confined until the Treaty of Madrid in 1526. Philip II (1558-98) decided to establish the seat of government in this central spot of Spain; in 1561 he declared Madrid the 'única corte,' and it has maintained its rank as capital, in spite of abortive attempts by Philip III to prefer Valladolid and by Charles III to prefer Seville. In 1605 the first part of 'Don Quixote' was published at Madrid, and in the 17th cent., under Philip III (d. 1621) and especially under Philip IV (d. 1665), the capital enjoyed its golden period when Cervantes (d. 1616), Lope de Vega (d. 1635), Velázquez (d. 1660), and Calderón (d. 1681) lived and worked within its walls. Hither El Greco came c. 1575, hoping for employment on the Escorial; and here Rubens and Velázquez met in 1628. In 1623 the long visit

of Prince Charles Stuart (afterwards Charles I of Britain), suitor for the hand of the Infanta Maria, sister of Philip IV, was celebrated with bull-fights and festivals, though political reasons prevented the match. The reign of Charles III (d. 1788), in which the building of the Prado Museum was begun, saw many other embellishments and improvements in the capital. In 1808 the insurrection of the Dos de Mayo (p. 170) took place, and Joseph Bonaparte, known as 'Rey Plazuelas' from the clearances he made in the congested town, occupied the palace. In 1813 the Duke of Wellington entered the town in triumph. King Alfonso XIII was born in the palace in 1886 and in 1906 was married in the church of San Jerónimo (p. 171). In Oct., 1927, the Spanish National Assembly met for the first time, in the palace of the old Cortes abolished in 1923.

Famous natives of Madrid include Lope de Vega (1562-1635), Tirso de Molina (Fray Gabriel Téllez; 1571-1648), and Calderón de la Barca (1600-81), the dramatists; Francisco Gómez de Quevedo y Villegas (1580-1645), the poet; and Claudio Coello (1621-93), the painter.

A. Central Madrid

The Puerta del Sol lies midway between the Royal Palace (on the W.) and the Prado (on the E.) The traveller who remembers that the Calle Mayor and the Calle del Arenal lead thence westwards towards the Palace, and the Calle de Alcalá and Carrera de San Jerónimo eastwards to the Prado, which runs from N. to S., has a convenient topographical key to a principal part of Madrid.—From the Puerta del Sol tramway No. 23 ('Embajadores') runs to the Prado Museum and the Atocha Station; No. 3 ('Salamanca') to the Biblioteca Nacional and its Museums; No. 4 ('Ventas') to the park of El Retiro.

E. QUARTERS: CALLE DE ALCALÁ, EL RETIRO, PASEO DE RECOLETOS

The **Puerta del Sol** (Pl. 6), no gateway but a large irregular space whence nine streets radiate, is the busy and characteristically bustling focus of the life and traffic of Madrid, with many cafés and restaurants. It is the chief tramway centre and beneath it the lines of the Metropolitan intersect. On its S. side is the unimposing *Home Office* (Gobernación; 1786, by Jacques Marquet), and at its E. end the large Hotel de Paris occupies the site of the chapel of the *Buen Suceso*, whose façade bore the figure of the sun that gave the square its name.

Thence the wide CALLE DE ALCALÁ (Pl. 6-4), the chief street in modern Madrid, with its cafés, shops, and handsome club-houses and banks, leads E. towards the Prado, the Park, and the Bull Ring. On the left is the *Office of Works* (Hacienda), built in 1769 as the Aduana (custom-house) and still sometimes so called, and immediately adjoining is the **Academy of Fine Arts** (Pl. 7; *Real Academia de Bellas Artes*), founded in 1752 as the Academia de Nobles Artes de San Fernando. It contains an interesting picture gallery on the first floor (adm. free; 10-1 in summer, 9-4 in winter; Sun. 9-12).

Room I. To the right: *Ribera*, St Anthony of Padua, St. Jerome; *Alonso Cano*, Pieta; *Goya*, Portraits, *Carreño*, Mariana of Austria as a widow; *Velázquez*, Philip IV and Mariana of Austria, *Rubens*, Susanna and the Elders; *Goya*, Portraits of the architect Villanueva and of *La Tirana (the actress Rosario Fernández; 1799), Inquisition Scene, Masquerade: *Cano*, Ecce Homo; *Ribera*,

*Assumption of St. Mary Magdalen (1626), typical of his early Titianesque manner; *Albani*, Judgment of Paris; *Murillo*, Ecstasy of St. Francis, *San Diego de Alcalá feeding the poor; *Goya*, Portraits of *Don José Muñarriz (? 1816), a fine late work, and Don Leandro Fernández de Moratín, Scene in a madhouse, Bull-fight; *Zurbarán*, Vision of San Alonso.

Room II. To the right: *Coello*, St. Dominic and the Virgin of the Rosary; *Goya*, Godoy, 'Prince of the Peace,' Ferdinand VII; *Murillo*, Resurrection; *Pompeo Batoni*, Martyrdom of St. Lucy; *Rubens*, St. Augustine between Christ and the Madonna, *Ribera*, Ecce Homo; *Morales*, Ecce Homo.

Room III (at the other end of R. I). *Murillo*, St. Mary Magdalen; *Rubens*, Hercules and Omphale, *Ribera*, Descent from the Cross; *Zurbarán*, Monks of the Order of Mercy; *Cano*, Crucifixion; Statue of St. Bruno, by *M. Pereira*, a Portuguese pupil of Gregorio Hernández.

Room IV. Portraits by *Madrazo* and *V. López*, and some interesting modern works.

No. 15, next door, is the *Casino de Madrid*, the leading club, and on the same side is the fashionable little church of *Las Calatravas*. On the opposite side are the new *Ministry of Education* (1927-30) and the handsome club-house of the *Círculo de Bellas Artes*, with its tall tower, near the corner of the Calle del Marqués de Cubas, where Gen. Prim was assassinated in 1870. The church of *San José* (1742), on the left, adjoined by the Apolo Theatre, stands at the beginning of the Avenida del Conde de Peñalver (Pl. 7-3), the first part of the broad new Gran Vía (p. 180). A pleasant garden, on the left, separates the next part of the Calle de Alcalá from the *War Office* (Pl. 3, 4), which occupies the former Palacio de Buenavista, built for Godoy (p. xxxii) but confiscated by government on his fall in 1808. In 1841-43 it was the residence of the regent Gen. Espartero and in 1869-70 that of Gen. Prim. The Calle de Alcalá intersects the famous Prado (see p. 169) at the spacious **Plaza de Castelar** (Pl. 4, 8), better known perhaps as the *Plaza de Cibeles*, from the beautiful 18th cent. Cybele Fountain, by Francisco Gutiérrez and Robert Michel. At the S.W. angle of the square, and presenting a fine short façade to the Calle de Alcalá, is the imposing *Banco de España* (1891; by E. de Adaro and S. Sainz de Lastra), the main façade of which fronts the Prado. Opposite, across the square, is the huge **General Post Office** (Pl. 8; by Palacio and Otamendi; 1913), or *Palacio de Comunicaciones*, with a large central glass-covered court and a tower 230 ft. high.

The Calle de Alcalá goes on eastwards to the circular *Plaza de la Independencia* (Pl. 4), in the centre of which rises the **Puerta de Alcalá**, a triumphal arch by the Italian Sabatini, erected in 1778 in honour of Charles III. At the corner of the Plaza and the Via Alfonso Doce (which leads S) is an entrance to the park of El Retiro (p. 171). The Calle de Serrano, flanked by fashionable mansions, runs N. to the Library and National Museum (p. 204).

The Calle de Alcalá next skirts the N. side of the park of El Retiro (p. 171), passing a statue of *General Espartero* (1792-1879; p. 26), in front of the *Agurte*

School. In the Calle de O'Donnell (Pl. 21), which diverges on the right, is the chief carriage entrance into the park.—The broad Avenida de la Plaza de Toros, on the same side, farther on, leads to the **Plaza de Toros** (Pl. 18), a lofty edifice in the Mudejar style, completed in 1874. It accommodates 13,600 spectators and has an arena 65 yds. in diameter. Bull-fights, see p. 169.—The long Calle de Alcalá ends, beyond the Plaza de Manuel Becerra, at *Las Ventas del Espíritu Santo*, c. 1½ m. from the Plaza de Castelar.

The **CARRERA DE SAN JERÓNIMO** (Pl. 6-7), the most fashionable shopping street in Madrid, with several theatres and antique-dealers' shops and many cafés, offers the shortest route from the Puerta del Sol to the Prado Museum. It descends to the Plaza de las Cortes, so named from the **Palacio del Congreso**, the building which housed the Cortes, or *Chamber of Deputies*, until 1923, but is now the seat of the *Spanish National Assembly (Asamblea Nacional)*, first convened in Oct. 1927. This is an isolated building of 1843-50, with a portico of six fluted Corinthian columns, above which a pediment-relief shows Spain embracing the Constitution, surrounded by allegorical figures. The bronze lions flanking the entrance were cast from cannon captured in the Moroccan campaign of 1860. The entrance to the public galleries is from the Calle de Zorrilla, on the N. side.

The *Salón de Sesiones* is circular, with the seats of the members arranged in an amphitheatre facing the president's chair. On the galleries, supported by iron columns, appear the escutcheons of the 47 provinces of Spain, and on the vaulted ceiling, painted by Rivera, are depicted famous lawgivers of all ages. The frescoes on each side of the president's chair represent the 'Oath of the Cortes at Cadiz in 1812' (by Casado) and 'Maria de Molina presenting her son Ferdinand IV to the Cortes in 1395' (by Gisbert). Above the doors are marble tablets bearing the names of Spanish patriots. The *Salón de Conferencias*, adorned with paintings representing the Four Quarters of the Ancient World, Religion, Law, Abundance, and Justice, contains reliefs and busts of noted statesmen. Various other rooms handsomely equipped are sometimes shown.

Théophile Gautier, at least, did not admire this building and doubted whether good laws could be enacted in such a structure; and as to the *Statue of Cervantes* (by Antonio Solá; 1835), in the triangular garden opposite, he remarked that, while it was praiseworthy to erect a statue to the immortal author of *Don Quixote*, they might have erected a better one while they were at it (but comp. p. 180). The pedestal-reliefs, by José Piquer, depict *Don Quixote* and *Sancho Panza* setting out under the guidance of *Insanity* and the *Adventure of the Lions*. Passing the N. side of the Palace Hotel we reach the Prado at the Plaza de Cánovas (p. 170).

The ***Prado** (Pl. 8-12), the broad tree-shaded boulevard laid out by Charles III on the 'pratum' (meadow) of San Jerónimo, was long the most fashionable promenade in Madrid, though it is now superseded in this regard by the Paseo de Recoletos and the Paseo de la Castellana. The most frequented part, the animated and crowded scene of fashion, flirtation, and elegant lounging described by so many travellers, was the *Salón del Prado*, between the

Fountain of Cybele on the N. and the Fountain of Neptune on the S., between which is the Fountain of Apollo (by Ventura Rodríguez; 1777), with figures of Apollo and the seasons by A. Alvares. On the left are the new *Ministry of Marine* (1929), next the Post Office, and the *Exchange* (Bolsa de Comercio; 1893). In the semicircular Plaza de la Lealtad, in front of the latter, rises the **Monumento del Dos de Mayo** (Pl. 8), an obelisk commemorating the Spanish patriots who fell in the rising against the French on May 2nd, 1808. The monument, begun in 1814 and completed in 1848, was designed by Isidro Velázquez; the allegorical figures of Fidelity, Valour, Virtue, and Patriotism at the base of the obelisk, by Esteban de Agreda in 1823.

Madrid was occupied by the French under Murat on March 23rd, 1808, and on May 2nd the populace, alarmed by the removal of the royal princes from the palace, rose in revolt. Murat, with his Mameluke troops, repressed the rising with ruthless severity and after trial by court-martial executed some indiscriminate hundreds of the citizens on the Prado. Luis Daoíz and Pedro Velarde, whose medallion portraits appear on the monument, were two artillery officers who fell rather than surrender their guns. Jacinto Ruiz, a third officer, is commemorated by a statue in the Plaza del Rey (Pl. 3). Though the revolt failed it led indirectly to the intervention of the British and so to the liberation of the Peninsula.

The 18th cent *Fountain of Neptune*, by Pascual de Mena, occupies the centre of the Plaza de Cánovas (Pl. 8), where the Prado is joined from the W. by the Carrera de San Jerónimo (see p. 169), while the Calle de Felipe Cuarto (see below) leads E. past the Ritz Hotel to the Retiro. The Paseo del Prado (Pl. 8-12), once only less frequented than the Salón, goes on S, passing the W. façade of the great **Museo del Prado** (see p. 184), the principal entrance to which is at its N. end facing the Ritz. Level with the N. end of the museum is a bust of Dr. San Martín (d. 1908), by Pedro Blay, and on one of the grass plots in front of the museum a seated *Statue of Velázquez* (1899), by Marinas, was unveiled on the tercentenary of the artist's birth. In the Plaza de Murillo, at the S. end of the museum, is a replica of the *Statue of Murillo* by Sabina at Seville. In this square (r.) is the main entrance of the shady *Botanic Garden* (Pl. 12), founded in 1775 by Charles III and removed to its present site in 1781. The main walk is embellished with statues of distinguished Spanish botanists. The garden is open from 8.30 to 1 and 4 to 8 or dusk but is closed in wet weather. The library is open 8-2. The Paseo del Prado skirts the Botanic Garden, along the S. side of which are to be found second-hand bookstalls (*ferias de los libros*), and ends at the Puerta de Atocha (p. 182), close to the Estación del Mediodía.

From the Plaza de Cánovas (see above) the Calle de Felipe Cuarto ascends E., passing a few yards S. of the Museo de

ARTILLERÍA (Pl. 8), founded in 1803 and installed in 1841 in a building (rebuilt in 1890) on the site of the old Palace of Buen Retiro (see below)

The museum, which is probably to be removed to the Alcázar at Toledo, contains an interesting and well-kept collection of arms and military models with various historical relics (adm. in 1929, weekdays only 9.30-1.30, 50 c., free on Thurs.) Ground Floor. L. 14-16th cent. cannons; R. 18-19th cent. cannons, several brass pieces; Schwarzkopff torpedo—First Floor: Great War collection, chiefly bombs, cannon presented by Krupp to Alfonso XII; room decorated in Moorish style containing the arms of Boabdil, last king of Granada—Second Floor. Old standards, relief-plan of Madrid in 1830, tent of Charles V (1535), tent of Muley Abbas (1860), medals, etc.

On the S. side of the Calle Felipe Cuarto is the building (1894) of the *Real Academia Español*, founded in 1713, whose function is the study of Castilian language and literature and the publication of an authoritative 'Diccionario de la Lengua' (adm. 10-12, gratuity). At the end of the street a statue of *Maria Cristina of Burgundy* (d. 1878), widow of Ferdinand VII and Queen Regent, by Benlliure (1893), stands in front of the *Museo de Reproducciones Artísticas*, a collection of casts, photographs, etc., occupying the former *Casón de Felipe Cuarto*. This building (adm. daily, 10-dusk) was a dependance of the Retiro Palace, intended for a ball-room, and on the ceiling of the main room is an allegorical representation, by Luca Giordano, of the founding of the Order of the Golden Fleece.—In the Calle de Moreto, behind the Academy on the S., is the conspicuous white stone church of *San Jerónimo el Real* (Pl. 8), a Gothic building of 1503 with two lofty spires, restored in 1879-82, in which the marriage of Alfonso XIII and Princess Ena of Battenberg was celebrated in May 1906. The oath of allegiance taken by the heirs to the throne was usually administered in this church, and here the Cortes held their meetings in 1828-33.

The long Calle de Alfonso Doce, which runs parallel with the Prado, skirts the W. side of **El Retiro*, or the *Parque de Madrid* (Pl. 8-12), a well-shaded and attractive public park (c. 300 acres), not quite so large as Hyde Park in London. The park, which occupies a low hill, is much frequented, especially in the afternoon; it is adorned with lakes, fountains, statues, and ornamental pavilions and it is intersected by walks, bridle-paths, and avenues named after South American states, reminiscent of Spain's once great colonial empire.

The site of the park, already a royal domain in the time of Philip II, was laid out c. 1630 by the Conde-Duque de Olivares as a Buen Retiro or 'pleasant retreat' for Philip IV. The palace, which under later monarchs was the scene of many lavish festivals, was burned down in 1764, and though rebuilt is now represented only by the Artillery Museum and the Casón de Felipe Cuarto (see above). The porcelain factory established in the park by Charles III in 1759 with workmen brought from Capodimonte, near Naples, has likewise gone. Buen Retiro ware, marked with a fleur-de-lis, is similar in style to the Capodimonte productions. The park was much injured by the military operations of the French and British during the Peninsular War but was restored by Ferdinand VII. After the Revolution of 1868 it became public property.

From the entrances (for pedestrians) in the Plaza de la Independencia and the N. half of the Calle de Alfonso Doce walks lead to the *Estanque Grande*, an oblong artificial lake, c. $\frac{1}{3}$ the size of the Serpentine, near the N.W. and S.W. corners of which are respectively the fountains of the Tortoises (Galápagos) and of the Artichoke (Alcachofa). At its N. end are an open-air theatre, the café-restaurant Ideal Retiro, and a pier where boats may be hired (1 p. per pers. per hr., motor-boats 5-8 p. per $\frac{1}{2}$ hr.) On the E. bank of the lake stands the conspicuous *Monument of Alfonso XII*, by Grasés (1922), with an equestrian statue of the king by Benlliure and many allegorical groups and reliefs. The Paseo de Venezuela, leading from the S. end of the lake to the Paseo Fernán Núñez (see below), passes near the *Museo-Biblioteca de Ultramar*, which is used for occasional special exhibitions. In the picturesque part of the park S. of this point are the *Rosalida*, a beautiful rosery, and several ornamental edifices including the *Palacio de Cristal*, in which annual art exhibitions are held, the *Arab Pavilion*, etc.

Carriages usually enter the park from the Calle O'Donnell (Pl. 21), on the N. and follow the wide Paseo de Fernán Núñez, a fashionable corso (6-8 in summer; 3-5 in winter), which encircles the park on the E. and S., passing the statues of many distinguished Spaniards. On the left, as we enter, lies the ruined *Capilla de San Pelayo*, a Romanesque chapel brought hither from Alcalá in 1896; to the right, opposite the *Viena Park Café*, appears an equestrian statue, by Benlliure (1907), of Gen. Martínez Campos (1834-1900), restorer of the Bourbons; and to the left again is the Casa de Fieras, with a small *Zoological Garden* (adm. daily 30 c.). Rounding the Estufa del Retiro and passing the fountain of the Fallen Angel (Ángel Caído) the paseo reaches an exit at the S. end of the Calle Alfonso Doce, close to the Botanic Garden (p. 170).

To the N. from the Plaza de Castelar (p. 168) extends the **Paseo de Recoletos** (Pl. 4), which, with its N. continuation the Paseo de la Castellana (Pl. 17), has quite eclipsed the Prado as a fashionable promenade. This broad thoroughfare, planted with rows of trees and flanked by numerous cafés and sumptuous private mansions, is well supplied with seats and presents a lively and animated scene in the afternoon. Tramways (No. 8) ascend one side and descend the other. The Paseo de Recoletos takes its name from a former convent of the Franciscan Recollects, and passes over the site of the famous garden of the Regedor Juan Fernández and of the old English cemetery. The church of *San Pascual*, on the left, beyond the War Office, is one of the fashionable churches of Madrid. Beyond the seated statue of Eduardo Rosales

(1836-73), the painter, and the bust of Mesonero Romanos (1803-82), the author, we note on our right the huge but handsome building of the **Palacio de la Biblioteca y Museos Nacionales** (Pl. 4), which houses several important collections (see p. 204). Opposite is a bust of Juan Valera (1821-1905), the novelist. Just beyond, on the same side, is the large *Casa de la Moneda* (1861), or Mint, in which visitors armed with an order from the director may see the operations of coining and inspect a collection of ancient and modern dies, matrices, punches, etc.

The Mint overlooks the Plaza de Colón (Pl. 4) in which the Paseo de Recoletos ends. Here rises a tall **Monument to Christopher Columbus* (c. 1436-1506), crowned by a statue of the great navigator (by Jerónimo Suñol; 1885) and embellished with reliefs by A. Melida.

The Calle de Goya, which diverges to the right immediately beyond the Mint, is one of the chief streets of a wealthy modern quarter. At its intersection with the Calle de Velázquez is a *Statue of Goya* (1746-1828), by Benlliure (1902), with a figure of the Nude Maja (p. 188) and three reliefs from the works of the painter.

From the Plaza de Colón the Calle de Génova runs W. to the Plaza de Alonso Martínez (p. 178).—For the Paseo de la Castellana and the Natural History Museum, see p. 178.

The Calle de Doña Bárbara de Braganza, diverging W. from the Paseo de Recoletos almost opposite the Museo Nacional, leads to the *Palacio de Justicia* (Pl. 4), which occupies the buildings, rebuilt after a fire in 1915, of a convent of Salesian nuns, founded in 1750 by Bárbara de Braganza, consort of Ferdinand VI. The adjoining *Iglesia de las Salesas*, now the church of *Santa Bárbara*, is a baroque edifice with towers and an elaborate façade. In the S. transept is the magnificent tomb of Ferdinand VI (1713-59), by Sabatini. Doña Barbara (d. 1758) was buried in the nun's choir. General Leopold O'Donnell (1809-67), Duke of Tetuán, is buried in the N. transept (tomb by Suñol).—The Calle de Hortaleza (Pl. 3; tramway), a little to the W., leads back to the Puerta del Sol.

W. QUARTERS: CALLE MAYOR, ALMUDENA, PLAZA DE ORIENTE, ROYAL PALACE

The chief streets leading from the Puerta del Sol (Pl. 6) towards the Western Quarters of the city are the Calle Mayor (S W.) and the Calle del Arenal (N.W.). These and their neighbourhood contain many excellent shops.

From the CALLE MAYOR (Pl. 6-5), which leads at first through the oldest part of Madrid, two short side streets (the C. Felipe III and another) presently diverge on the left, under archways, for the *Plaza de la Constitución* or **Plaza Mayor** (Pl. 6), a spacious rectangle about 130 yds. long and 100 yds. wide, entered from the neighbouring streets by lofty archways, and surrounded by arcades sheltering a large number of cheap jewellery stores.

The plaza was formally inaugurated in 1620 under Philip III. The houses surrounding it, built on a uniform plan by Juan Gómez de Mora, have arcades on the ground floor, while from the balconies of the upper stories the citizens assisted at the autos-de-fé, executions, bull-fights, tournaments, public festivals, and popular demonstrations of which the square was a frequent scene. One of the most brilliant festivals was the tournament held here in 1623 in honour of the Prince of Wales, afterwards Charles I of England (p. 167). Here, too, were

played the religious pieces of Lope de Vega. In 1621 the square beheld the execution of Rodrigo Calderón, Count of Oliva, involved in the fall of his patron, the Duke of Lerma.

In the gardens in the centre is an equestrian ***Statue of Philip III**, begun (after a painting by Pantoja de la Cruz) by Giovanni da Bologna and completed at Florence by Pietro Tacca in 1615. Until 1846 this stood in the Casa de Campo (p. 176). It was taken down in 1873 by the Federalists but was replaced next year.

The *Casa Panadería* on the N. side of the square, recognizable by its ornamental façade and its two towers and small spires, succeeds a municipal bake-house (panadería) erected in 1590 and, with the exception of the porticus, was rebuilt after a fire in 1672. From this house the king used to survey the proceedings in the square below.

Through an archway at the S.E. angle of the Plaza Mayor we reach the little *Plaza de Provincia* and the *Plaza de Santa Cruz*, in which begins the Calle de Atocha (p. 181). The *Foreign Office* (Ministerio del Estado) in the Plaza de Provincia occupies a house built by Crescenti, an Italian, in 1681, in the court on the right is a statue of Columbus, in the court to the left, one of Sebastian Elcano (d. 1526), first circumnavigator of the globe.

We return to the Calle Mayor. At No. 50 Lope de Vega (1562-1635) was born and at No. 75 the poet Calderón de la Barca (1600-81) lived and died. In the *Plaza de la Villa* (Pl. 5, 6), which opens on the left, with a statue, by Benlliure (1891), of Adm. Álvaro de Bazán (1526-88), first Marquis of Santa Cruz, stands the *Casa del Ayuntamiento*, an edifice of the 17th cent. with an 18th cent. façade. Within (gratuity) are a handsome staircase, a *Salón de Columnas*, containing a fine work by Goya, and frescoes by Palomino (Life of St. Isidore) in the chapel. In the *Torre de los Lujanes*, opposite, Francis I was confined for a year (1525) before he was removed to the Alcázar (p. 175). It now belongs to the Academy of Moral and Political Science. A tablet on No. 4 in this plaza marks the *Casa de Cisneros* (restored) with its plateresque iron balcony, the residence of Card. Ximenes (Fr. Jiménez de Cisneros, 1436-1517) as Regent of Castile.

A few yards S. by the Calle del Cordon is the small Plaza del Cordon; No. 1 in the Calle del Doctor Letamendi, issuing from this square, is the house of Don Juan Vargas, where St. Isidore is said to have lived as a servant.

In front of No. 88 Calle Mayor a *Monument*, designed by Enrique Repullés, with statues by Marinas, commemorates the victims of the attempt to assassinate the King and Queen of Spain on their wedding day (May 31st, 1906), when a bomb hurled from this house struck the horses in the royal carriage and killed twenty-four spectators and soldiers. The three columns of the monument represent the people, the army, and the nobility, whose prayers are symbolized by floral garlands stretching up to the Virgen del Amor Hermoso — No. 90, the Italian Embassy, was formerly the Palace of the

Dukes of Abrantes No. 93 is the *Capitania General*, occupying the former Palacio de los Consejos (Council of State), built under Philip III as a mansion for the Duque de Uceda.

Beyond the Calle de Bailén, which leads on the right to the Royal Palace and on the left, crossing the Calle de Segovia, by a viaduct (75 ft high), to the church of San Francisco el Grande (p 183), the Calle Mayor reaches the still unfinished **Catedral de N.S. de la Almudena** (Pl. 5; closed 1 30-4), an ambitious edifice designed by the architect the Marqués de Cubas and the painter Isidoro Lozano, and begun in 1880. The spacious lower church, which is open for services, has double aisles, two transepts, and a choir with a double ambulatory off which radiate chapels. Beside the entrance from the Plaza de Armas is a model showing the church completed (adm. 25 c.; 10-1 30 on weekdays). Opposite the cathedral is the *Palacio de la Infanta Maria Teresa*. We return and ascend the Calle de Bailén to the Plaza de Armas, in front of the palace, commanding a view (spectators not encouraged) over the royal gardens and across the Manzanares to the Casa de Campo.

The **Royal Palace** (*Palacio Real*; Pl 5), an imposing late Renaissance edifice, occupies a commanding position on a height that falls away rapidly on the W and N. The main buildings form a square of c. 150 yds., built about a central court, while two projecting wings on the S. flank the Plaza de Armas. Above a rustica basement of granite rise the many-windowed upper stories, built of white Colmenar stone and articulated by pilasters and Corinthian columns, crowned by a balustrade originally intended to support a series of colossal royal statues.—The E. façade is separated from the Plaza de Oriente by the Calle de Bailén, and here is the Puerta del Príncipe, but the principal entrance is on the S. side, facing the Plaza de Armas, which is separated by a railing from the Plaza de la Armería. Admission to the interior of this splendid palace, one of the most magnificent in the world, is granted only in summer when the king is officially absent by permission of the Mayordomía de la Casa Real; but the courtyard and the chapel are open free daily.

The present palace, begun for Philip V in 1738 by G. B. Sacchetti of Turin and completed under Charles III in 1764, succeeds a previous palace, founded on the site, it is said, of the original Moorish Alcazar by Enrique IV c. 1466, and burned down on Christmas Eve, 1734. A very much more splendid scheme, designed by Juvara of Sicily (d. 1735), was reluctantly abandoned by Philip V on the score of expense, largely on the advice of his wife, Elizabeth Farnese; but, even so, the palace as it stands is said to have cost £3,000,000. It was in this sumptuous palace that Napoleon remarked to his brother Joseph, "Vous serez mieux logé que moi aux Tuileries," adding, as he laid his hand upon one of the marble lions of the staircase, "Je la tiens enfin, cette Espagne si désirée." In 1813 Wellington entered Madrid in triumph and was lodged in the palace.

The main entrance admits to a spacious *Central Court*, which is surrounded by a porticus with statues of the four

Roman emperors of Spanish birth (Trajan, Hadrian, Theodosius, and Honorius), while in a recess opposite the staircase is a statue of Charles IV in the guise of a Roman emperor. The ceiling painting, by Corrado Giaquinto, depicts Spanish royalty paying homage to religion. From the court a magnificent **Grand Staircase* ascends to the guard-room at the entrance to the *Hall of Columns* or reception room. The rooms and saloons of the palace are decorated with great splendour, to which marble, frescoed ceilings, silk and velvet hangings, gilding, crystal chandeliers, and sumptuous furniture contribute. Vases, busts, bronzes, and other works of art abound, including the collection of clocks made by Ferdinand VII, who spent his idle hours in the vain attempt to make them chime the hours simultaneously. The *Sala de Embajadores*, or Throne Room, contains, among its magnificence, some interesting porphyry busts of the 16th cent. and two Roman busts of the sons of Agrippina. The ceiling painting, by Tiepolo, represents the Majesty of Spain, in illustration of the virtues of kings and the manliness of the people who are represented in the different costumes of the provinces. Among the other splendid rooms are the Music Room, the Room of Mirrors, the Chinese Room, and the Porcelain Room, decorated with Buen Retiro ware. The palace contains also a famous and valuable collection of *Tapestries, a large Library, and the Archives of the Royal House.

The *Chapel (Capilla Real)*; adm. 9-1 daily), situated in the N. wing and surmounted by a dome, has an altar-piece by Raphael Mengs and ceiling paintings by Giaquinto. High Mass is celebrated here on Sunday at 10 a.m. The church treasure is exhibited in two rooms opposite the sacristy.

The ***Armeria Real*, or *Royal Armoury*, an unrivalled collection (see p. 201), occupies the wing of the palace on the W. side of the Plaza de Armas. The Guard mounting which takes place daily c. 11 a.m. (Oct.-Apr. inclusive; 8 a.m. in summer) in the Plaza de Armas is an interesting military spectacle, at which most branches of the Spanish army are represented. The King sometimes appears on the balcony of the palace to receive the salute of the officers on duty.

The *Royal Gardens* (no adm.), below the lofty W. façade of the palace, are laid out on the former Campo del Moro, where the Moors established their camp in 1109. The *Casa de Campo* (Pl. 19), another royal domain, on the other side of the Manzanares, is likewise not open to the public.

To the N. of the palace are the *Royal Stables* (Caballerizas Reales; Pl. 1), to which visitors are admitted every afternoon except Sun. and holidays (summer 2-5, winter 1-4) by tickets obtained free from the Intendente, at the N.E. corner of the Plaza de Armas (2 p. for 3 pers.; free on Mon.). The entrance is by No. 2 Calle de Bailén. Visitors are shown the

stables for 300 horses, the Harness Room, with many sumptuous caparisons, and the Coach House, containing several handsome state-coaches and many carriages and motor-cars.

Opposite the Royal Stables opens the Plaza de los Ministerios, in which are a statue of Cánovas del Castillo (1828-97) and the *Palace of the Senate* (Senado; Pl. 1), containing some modern historical paintings.

Facing the long E. façade of the palace is the **Plaza de Oriente** (Pl. 5), the largest open space in Madrid. It was begun in 1811 under Joseph Bonaparte, but dates in its present form from 1841, when the surface was levelled and trees planted. The forty-four colossal statues of Spanish kings and queens beside the gardens on the N. and S. were originally intended, like those in the Retiro (p. 171), for the top of the royal palace, for which, however, they were too heavy. In the centre of the square is an equestrian ***Statue of Philip IV**, modelled by Montañés after a painting by Velázquez and cast at Florence by Pietro Tacca. This fine statue, "a solid Velázquez" as Ford calls it, was presented to the king in 1640 by the grand-duke of Tuscany, and until 1844 stood in the Retiro. Modern reliefs on the pedestal show Philip IV conferring the order of Santiago upon Velázquez, and the King as patron of literature and art.

On the E. side of the Plaza de Oriente, facing the main entrance of the palace, stands the *Teatro Real*, or *Royal Opera House*, an isolated building by Aguado (1818-50), at present closed for repairs, accommodating also the Conservatory of Music (entrance on the N. side in the Calle Felipe V).

The church of the *Encarnación*, N.E. of the plaza, recalls the convent of that name founded by the consort of Philip III in 1616. It has some interesting paintings and sculptures and a vessel containing the blood of St. Pantaleon, believed to liquefy on the festival of that saint (July 27th). The *Diputación Provincial*, S.E. of the plaza, beyond the Plaza de Ramales, stands on the right of the 18th cent. church of *Santiago y San Juan Bautista*.

At the back of the opera house extends the Plaza de Isabel Segunda (Pl. 6), adorned with a *Statue of Isabel II*, by José Piquer (1905). Hence the important CALLE DEL ARENAL leads S.E. through a characteristic quarter of old Madrid, back to the Puerta del Sol. On the right-hand side is *San Ginés* (St. Genesius), a church dating from 1465 (restored) and containing a painting of Christ by Alonso Cano and a Crucifixion carved by Alfonso Vergara.

The Calle de San Martín, opposite this church, leads to the *Plaza de las Descalzas* (Pl. 6), in which is the church of the same name containing the tomb of Juana, daughter of Charles V, by Pompeo Leoni. Opposite is the *Monte de Piedad* (1703), the municipal pawn-office, and the former *Caja de Ahorros*, or savings bank (1838). The two statues in the plaza commemorate the founders of these institutions. The present savings bank is in the Plaza de Celenque, a few paces farther along the Calle del Arenal.

B. Northern Madrid

For the N.E. quarters the principal approaches are the Paseo de la Castellana and, from the Puerta del Sol, the Calle de la Montera and its continuations (tramway 15 or 32). For the N.W. quarters we may follow the Gran Vía from the Calle de Alcalá, or, from the Puerta del Sol, the Calle Preciados (tramway 8 or 27).

N.E. QUARTERS : PASEO DE LA CASTELLANA. CALLE DE FUENCARRAL. MUSEO ROMÁNTICO

The line of the Paseo de Recoletos is continued to the N. beyond the Plaza de Colón by the PASEO DE LA CASTELLANA (Pl. 17), little less fashionable, laid out in the regency of Gen. Espartero. Some way up it stands a monument to *Emilio Castelar* (1832-99), the republican leader and historical writer, a curious composition by Benlliure, and a little farther is an equestrian statue, by Andrés Aleu, of *Gen. Manuel Gutiérrez de la Concha, Marqués del Duero* (1808-74). The Paseo ends in the Plaza de Isabel la Católica, which is adorned by a fine equestrian *Group by Oms (1883), of *Queen Isabella entering Granada in 1492*, escorted by Gonsalvo de Cordova, 'El Gran Capitán,' and Card. Ximenes. On a height to the right is the large Palacio de la Industria y de las Artes, which accommodates the School of *Industrial Engineering* and the *Natural History Museum* (adm. 9-12 & 2-5; Sun 10-1, closed on Mon. and in Aug.) The building on the left is the *Deaf and Dumb Institute*. A few yards farther on we reach the large *Hípódromo* or race-course, the starting-point of the tramway to Chamartín (p. 208).

At No. 43 in the Calle Fortuny, the street running parallel with the Paseo de la Castellana on the E., is the **Instituto Valencia de Don Juan* (adm. usually on presentation of card, though strictly an introduction from a consul or a learned society is necessary). This contains a splendid collection illustrating Spanish Arts and Crafts, founded by Don Guillermo de Osma (d. 1922), named by him in memory of his wife, the heiress of the Valencia de Don Juan family and bequeathed to trustees, including representatives of the British Museum and the Hispanic Society of America. This charming private museum is notable for its unique collection of Spanish pottery, which includes examples of every period, being especially rich in Hispano-Moresque ware of its golden age (1450-1500), as well as in the imitative Buen Retiro pottery of the 17-18th centuries. The furniture, ironwork, embroideries, etc., are likewise noteworthy.

The CALLE DE LA MONTERA (Pl. 6-3), a busy street leading N. from the Puerta del Sol, after crossing the Gran Vía (p. 180), forks. The CALLE DE HORTALEZA (on the right) goes on, passing (1.) the *College of San Antonio Abad* (Pl. 3), with a painting by Goya, to the Plaza de Santa Bárbara and the contiguous Plaza de Alonso Martínez (Pl. 17), in which stands a statue of *Francisco Quevedo* (1580-1645), satirist and humorist. Here we strike the broad thoroughfare which leads E. (Calle de Génova) to the Plaza de Colón (p. 173) and W. (Calle de Sagasta) to the Glorieta de Bilbao (p. 179). — The long CALLE DE FUENCARRAL (Pl. 3), the street on the left

at the fork at the Gran Via, trends N.W. Taking the short Calle de San Onofre, a turning on the left, and the Calle de la Puebla, we may visit the frescoes by Carreño, Francisco Ricci, and Luca Giordano in the 17th cent church of *San Antonio de los Portugueses* (Pl. 2). Farther on the Calle de San Mateo (Pl. 3) leads to the right off the Calle de Fuencarral. Here, at No. 13, is the **Museo Romántico**, established in 1924 by the Marqués de la Vega Inclán in an old mansion with a pleasant inner garden and patio, and devoted to paintings, portraits, furniture, books, and other objects illustrating the so-called Romantic Movement (c. 1800-1860).

The museum is open daily on application (10-12 & 5-7). The Goya Room contains some interesting works Goya, J. B. Muñoz, Queen Maria Luisa, The Hunchback's second marriage, Coronation of the Virgin (an early work), *Carmencero*, Prince of the Peace, England and Spain, *Ribelles*, Portrait. In the Library are portraits of writers, artists, and actors, editions of books of the Romantic School; Collections of local journals published during the Peninsular War; autographs; documents relating to the siege of Vitoria (1812). The Larra Room is devoted to the souvenirs of Mariano Jose de Larra (1809-37), a young romantic who committed suicide.

At No. 80 Calle de Fuencarral, in the former *Hospicio de San Fernando* with its elaborate stone doorway and red-brick front, is the **Municipal Museum** (adm. 10-2, 1 p., free Sun. & Thurs), which contains interesting memorials of old Madrid.

On the GROUND FLOOR are old coaches and cartoons illustrating the popular festivals of Madrid, in the side rooms are Buen Retiro and other pottery; theatrical exhibits, and an old roller press—FIRST FLOOR Charles III, by Goya. To the left plans, elevations, and views of old Madrid, old weights and measures, steelyards, fine collections of fans, in a room with views of the old gates and bridges, cartoons of the Peninsular War, the war against the United States, etc. To the right: mediæval Madrid; model of the old Alcazar, old maps and plans and a model of Madrid in 1850, religious prints and costumes.

The next street on the left (Calle Velarde) leads down to the little *Plaza del Dos de Mayo* (see p. 180), in which is preserved the gateway of the Parque de Monteleón, the scene of the devoted courage of Daóz and Velarde (p. 170). The Calle de Fuencarral crosses the *Glorieta de Bilbao* (see p. 178), with its statue (by M. A. Trielles, 1902) of *General Bravo Murillo* (1803-73), and runs on N. to the *Glorieta de Quevedo*, where several tramways converge.

Beyond the Glorieta the Calle Bravo Murillo goes on uphill to the N, passing between the great reservoirs of the Madrid water supply, to the *Glorieta de Ruiz Jiménez* (Pl. 14), the centre of the suburban quarter of *Cuatro Caminos*, where the two 'Metro' lines converge. On either side are sections of the new Paseo de Ronda, a boulevard which is to encircle Madrid. The tramway goes on to *Tetuán de las Victorias* and *Colmenar Viejo*.

N W. QUARTERS: UNIVERSITY, GRAN VIA, ESTACIÓN DEL NORTE, SAN ANTONIO DE LA FLORIDA

The CALLE PRECIADOS (Pl. 6-2) leads N.W. from the Puerta del Sol through a busy district, viâ the Plaza del Callao, to the *Plaza de Santo Domingo* (Pl. 2), a noisy irregular

square, in places 10 ft. below the street level. Thence the old-fashioned Calle de Leganitos leads down to the Plaza de España (see below).

The long CALLE DE SAN BERNARDO, issuing from the Plaza de Santo Domingo on the N., crosses the Gran Vía (Av. E. Dato) and traverses the busy University quarter, with its many second-hand book-shops, to the **University** (Pl. 2; *Universidad Central*), which was transferred to Madrid from Alcalá de Henares in 1836 and established in 1842 in a building (Noviciado) once belonging to the Jesuits.

This famous university (p. 244), with c. 3000 students, has faculties of Law, Philosophy and Literature, Science, Medicine, and Pharmacy, but the last two have their quarters respectively at No. 104 Calle de Atocha (p. 182) and No. 4 Calle de la Farmacia.

Ascending rather steeply beyond the university, the Calle de San Bernardo, from which the Calle de Daóiz diverges on the right for the Plaza del Dos de Mayo (p. 170), intersects the Glorieta de San Bernardo (Pl. 17) and goes on to meet the Calle de Fuencarral at the Glorieta de Quevedo (p. 179). A centenary memorial of the Dos de Mayo was erected in 1908 in the Glorieta de San Bernardo, which occupies the site of the Quemadero, the spot where heretics were burned by the Inquisition. At the S.W. corner is the *Hospital de la Princesa*, founded in 1852 by Isabel II and enlarged in 1880 by Alfonso XII.

The Calle de Carranza runs hence E. to the Glorieta de Bilbao (p. 178), the Calle de Alberto Aguilera leads W. towards the Paseo de Rosales and the Parque del Oeste (p. 181).

The **Gran Vía** (Pl. 1-7), a wide new thoroughfare begun in 1918 and still incomplete, cutting through a formerly congested but picturesque region, affords a direct route from the Calle de Alcalá to the N.W. quarters and the Estación del Norte. Its E. sections, beginning beside the church of San José (Pl. 7), not far from the Prado, are known as the Avenida del Conde de Peñalver and Avenida de Pi y Margall, and contain many handsome new buildings, most noticeable of which is perhaps the new *Telephone Exchange* (No. 2 Av. Pi y Margall). The new W. section (Avenida de Eduardo Dato) passes a little to the N. of the Plaza de Santo Domingo (p. 179) and ends at the Plaza de Leganitos, at the E. corner of the Plaza de España.

The **Plaza de España** (Pl. 1), formerly Plaza de San Marcial, has been much enlarged and improved, and is now embellished by a colossal stone *Monument to Cervantes*, by Coullaut Valera (1927), preceded by the familiar figures (in bronze) of Don Quixote and Sancho Panza in search of chivalric adventure. The Paseo de San Vicente, skirting the Royal Stables and the N. end of the Royal Gardens, descends rapidly S.W. to the ESTACIÓN DEL NORTE (Pl. 1), whence it is con-

tinued to the N.W. by the Paseo de la Florida. Here, c. 6 min. walk from the station and facing the Puente Reina Victoria, stands the 18th cent church of **San Antonio de la Florida**, notable for the remarkable series of *Frescoes painted on its ceiling by Goya (1798), which were received with enthusiastic admiration and won for the artist the post of first painter to the court. The church is now a Goya monument, and the artist is buried beneath the cupola. A new church (a copy of the old) has been built for the services of the parish a few yards to the left. The memorial church is open free in the morning, at other times for a gratuity. The best light is in the afternoon.

Though admirable in draughtsmanship, in colour, and in decorative effect, these striking frescoes have been criticized as being too secular in spirit and of too mundane a beauty for religious paintings, and some have seen in them an expression of the artist's cynical and satirical attitude towards the Church. In his angels and other figures he is said to have mingled portraits of court ladies with those of much less reputable models. The main subject (in the cupola), with more than a hundred figures over life size, represents St. Anthony raising a murdered man from the dead in order to name his murderer and so save an innocent accused.

Beyond San Antonio the Paseo de la Florida goes on towards El Pardo (see p. 209).

The Calle de Ferraz, leading N.W. from the Plaza de España, passes the large barracks of *La Montaña*, whence the Paseo de Rosales, commanding a view of the Casa de Campo, goes on to the **Parque del Oeste** (Pl. 16), a fine public park (c. 10 acres) in the highest part of Madrid. The main Av. de Ruperto Chapi leads to a monument commemorating the Cuban War of 1898 (fine view). The Calle de la Princesa, on the E. side of the park, skirts the old park of Moncloa, in which a new university quarter is being built and leads to the *Palace of Moncloa*, a mansion built for the Duke of Alba, acquired by Ferdinand VII for a porcelain factory, and now (since 1869) a school of agriculture.

C. Southern Madrid

S.E. QUARTERS: CALLE DE ATOCHA, ESTACIÓN DEL MEDIODÍA, BASÍLICA OF ATOCHA

The two main thoroughfares intersecting Madrid S. of the Calle de Alcalá and the Calle Mayor are the Calle de Atocha, which runs S.E., and the Calle Toledo, which runs S. The Paseo del Prado leads S. to the Estación del Mediodía or Atocha Station.

The CALLE DE ATOCHA (Pl. 6-12), which begins at the Plaza de la Provincia (p. 174), is joined from the Puerta del Sol by the Calle de Carretas. As it proceeds S.E. it passes (r.) the modern church of *Santa Cruz* with its conspicuous brick tower, and the church of *San Sebastián*, in which are paintings by Cardueño and El Greco. The Calle San Sebastián, beside the church, diverges l. for the Plaza del Príncipe Alfonso (Pl. 7), in which are a monument to *Calderón de la Barca* (1600-81), by Figueras (1879), and the *Teatro Español*. In the Calle de León, the next side street but one, diverging at the Plaza Antón Martín, is the *Real Academia de la Historia*, containing some interesting antiquities and a

library (daily 1-4 or 10-1; gratuity). In the Calle de Lope de Vega, a turning off the Calle de León, a tablet on the Convento de las Trinitarias indicates the spot where Cervantes was buried. He died (1617) in a house which stood at the corner of the Calle de León and the Calle de Cervantes. Lope de Vega (1562-1635) lived at No. 15 in the last-named street, which bears an inscription composed by himself ('*Parva propria magna; magna aliena parva*').

The Calle de Atocha farther on passes the *Medical Faculty of the University* (No. 104) and, at No. 121 (r.), the site of the press where the first part of Don Quixote was printed (tablet). It descends to the Puerta de Atocha (no gateway), at the S. end of the Paseo del Prado (p. 170) and in front of the ESTACIÓN DEL MEDIODÍA (Pl. 12). The Paseo de las Delicias leads hence S. to the *Estación de las Delicias* (Pl. 23).

From the Puerta the Paseo de Atocha leads S.E., passing the *Ministry of Public Works* (Ministerio de Fomento), the *Anthropological Museum*, and a monument to *Gen. Vara del Rey*, who was killed in action in the Cuban War (1898), to (c. 8 min.) the new **Basilica of Atocha** (*Nuestra Señora de Atocha*), in process of arrangement as a national pantheon on the site of the chapel of a Dominican convent founded in 1523 by Hurtado de Mendoza, confessor of Charles V. The spot had long before that been a place of pilgrimage; and the highly venerated statue of Nuestra Doña del Buen Suceso is housed in a temporary chapel.

The Pantheon (adm. usually on application; gratuity to guide), entered from Calle de Julian Gayarre on the E. side, is an open quadrangle surrounded by an arcade adorned with mosaics. The fine tombs under the arcade include monuments to many famous Spaniards (mainly politicians), whose remains have been brought hither from their original graves. Among these are *Arguelles* (d. 1814), called the 'Spanish Cicero'; *Calatrava* (d. 1846); *Palafox* (d. 1817), defender of Zaragoza; *Gen. Castaños* (d. 1852), *Mendizábal* (d. 1853), *Gen. Prim* (d. 1870); *Rios y Rosas* (d. 1873), *J. Gutiérrez de la Concha* (d. 1874), *Cánovas del Castillo* (d. 1897); *Sagasta* (d. 1903), *Canalejas y Méndez* (d. 1912), *Dato* (d. 1921).

Just beyond the basilica is the *Real Fábrica de Tapices* (adm. usually on application; gratuity). The Calle del Pacífico goes on to *Vallecas*.

S.W. QUARTERS: CALLE DE TOLEDO, SAN ISIDORO, SAN FRANCISCO EL GRANDE, PUENTE DE TOLEDO

The CALLE DE TOLEDO (Pl. 6-9), still retaining some flavour of old Madrid, runs S. from the Plaza Mayor through the oldest and poorest quarter of the town. Its N. part is flanked for a short distance by arcades.—On the left rises the church or pro-cathedral of **San Isidro el Real** (Pl. 10), a large but plain structure dating from 1651, with a Corinthian façade.

The church is dedicated to St. Isidore Labrador (d. 1170), patron saint of Madrid, who passed his life as a humble labourer or servant. His relics and

those of his wife, Santa María de la Cabeza, are preserved in the Capilla Mayor; and his statue appears in the retablo. The painting of the Trinity in this chapel is by Raphael Mengs. The remains of Daóiz and Velarde, the victims of the Dos de Mayo (p. 170), were brought to this church in 1814.

The side-street passing the N. side of the church leads to the *Statue of Juan Álvarez de Mendizábal* (1790-1853), the anti-clerical statesman, in the Plaza del Progreso.

On the right of the Calle de Toledo a large covered market occupies most of the Plaza de la Cebada, in which Rafael Riego (1785-1823), the Spanish patriot, was hanged by Ferdinand VII for his share in the insurrection of 1820. The 'Hymn of Riego,' in which he is commemorated, is one of the national songs of Spain.

The short side streets opposite the market lead to the left from the Calle de Toledo to the Plaza de Nicolás Salmerón, better known under its old name of *El Rastro*, the scene of an animated and characteristic rag-fair on Thurs and Sun. mornings. The statue here commemorates a hero of the Cuban war (1898).

A little N.W. of the Plaza de Cebada stands the church of *San Andrés* (Pl. 9), one of the oldest foundations in Madrid, though dating in its present form from the 17th century. The body of St Isidore was removed from this church in 1769 (see above), but his shrine is still shown in a chapel with paintings of his miracles by the Ricci and Carreño. Adjoining on the N. is the *Capilla del Obispo* (1520), one of the few old Gothic churches in Madrid, which contains some notable wood carvings and the plateresque tombs of Bp. Gutiérrez de Vargas of Plasencia and his parents, by Francisco Giralte.—To the S.W., viâ the Carrera de San Francisco, is the large round church of **San Francisco el Grande** (Pl. 9), recalling in its design the Pantheon at Rome. The mediæval convent which succeeded a simple ermita on this site, said to have been built by St. Francis of Assisi with his own hands, is now barracks; and the convent church, in which was buried Doña Juana, the fair and frail queen of Enrique IV, has made way for the present edifice, begun in 1761 by the friar Francisco Cabezas and completed in 1784 by Sabatini. A scheme, originally dating from 1837 to assemble in this church the ashes of illustrious Spaniards (comp. p. 182), was put into operation in 1869, but it was soon found to be impracticable, and most of the bodies were restored to their original resting places. The church, however, was restored and elaborately decorated at great cost and was formally inaugurated in 1889.. The interior, one of the finest in Madrid, is open daily (8-12 & 3-5), but on wet days certain parts are not shown. The fine carved doors should be noted.

The interior is a rotunda, with a capilla mayor facing the entrance and three domed chapels on each side. By the pillars are fine figures of the Apostles by Sufiol, Samsó, Benlhure, and Belver, and beside the altar are bronze statues of the Evangelists. The cupola and the chapel ceilings are frescoed by modern Spanish artists. The beautiful stalls at the E. end were brought from the con-

vent of El Parral at Segovia. In the chapel to the left of the entrance is St. Francis preaching, one of Goya's best works.—The Chapter House contains finely carved stalls from El Paular in the Sierra de Guadarrama.

From San Francisco we may return to the Calle Mayor (p. 175) by the Calle Bailén, crossing the Calle de Segovia by a viaduct. On the way a divergence should be made to the left for the *Campillo de las Vistillas* (Pl. 9), commanding a famous view of the Manzanares valley and the Sierra de Guadarrama.

The Calle de Toledo descends steeply from the Plaza de la Cebada to the **Puerta de Toledo** (Pl. 9), begun in 1813 to commemorate the return of Ferdinand VII from his captivity at Valençay and opened in 1827. Thence it goes on downhill to the *Puente de Toledo*, a massive stone 18th cent. bridge of nine arches, only three of which actually span the Manzanares, here a mere canal in a concrete channel.

On the opposite bank of the river lie a number of cemeteries, several of which command good views of the city. The most interesting is the *Cemetery of San Isidro*, in which are buried Valdés Leal (d. 1691) and Cortés (d. 1547). In the *Cemetery of San Justo*, adjoining on the N. is the grave of Marshal Bazame, who died in exile in 1888. The Calle del General Ricardos leads S.W. from the bridge to the beautiful little *British Protestant Cemetery* (Cementerio Británico), purchased for the British Crown in 1854 and consecrated by the Bishop of Illinois in 1866.

In this neighbourhood take place the popular festivals (Romería, Burial of the Sardine on Ash Wednesday, etc.), most notable among which is the *Fiesta de San Isidro* on May 15th, celebrated by al fresco meals and dancing.

E. Larger Museums and Galleries

I. THE PRADO

The **MUSEO DEL PRADO** (Pl. 8), or *Museo Nacional de Pintura y Escultura*, in the Paseo del Prado, contains the Spanish national collection of painting and sculpture, without doubt one of the foremost of the world's great collections and the only one in which a full understanding of the Spanish school of painting can be gained. It is open daily except on Jan. 1st, Good Friday, July 25th, Aug. 15th, Nov. 1st, and Dec. 25th. Adm., Sun. 10–2 always, free; Mon. 10.30–2 always, 2 p.; other days 10–4 or 5 (Dec.–Jan. 15th, 10–2), 1 p.; Thurs., free. Illustrated catalogue (1910), 10 p., fairly well up-to-date; postcards on sale. The Director of the Museum is *Don Fernando Álvarez de Sotomayor*.

The main entrance is at the N. end (1st floor level), and there is another entrance in the middle of the long façade towards the Paseo del Prado.

The building (1785–1819), by *Juan de Villanueva*, originally intended as a natural history museum (though never so employed), has within the last few years been rearranged, a series of admirably lighted rooms having been added on the first floor. The ground floor, however, is still rather dark.

The national collection owes its origin primarily to Charles V, whose enthusiasm for art was shared by his son Philip II. The royal collection formed by them

was augmented by Philip IV, the patron of Velázquez, and Philip V imported many works of art from France. Ferdinand VII assembled the paintings scattered among various royal palaces and installed them in the Prado Museum (1819). An important acquisition was the collection of primitives taken in 1836 from the suppressed monasteries in Madrid and the neighbourhood, and housed in the Convent of La Trinidad until their removal to the Prado in 1840. Among the most important recent additions are the bequests of Don Pablo Bosch y Barrau and Don Ramón Errazu.

The picture gallery contains c. 2500 paintings. The SPANISH SCHOOLS, especially those of the golden age of Spanish painting, are magnificently represented. *El Greco* can be studied in over a score of religious subjects and half as many portraits. The paintings of *Velázquez*, the greatest master of painting in Spain if not in the world, occupy a large hall, in which are displayed canvases from every period of his life, from the Adoration (painted in 1619, at the age of 20), the Topers (1629), the Forge of Vulcan (1630), the Surrender of Breda (c. 1636), and the Weavers (after 1651), to his unfinished portrait of the Infanta Margarita Maria (1660). The famous painting of *Las Meninas* (1656), showing the same princess surrounded by her maids, is probably his masterpiece and is exhibited to perfection in a room by itself. *Murillo* and *Zurbarán* are better studied in Southern Spain, but *Ribera* is excellently represented in Madrid, and the versatile genius of *Goya* is displayed in all its facets—formal portraiture, cartoon-work for tapestry, etching, and grotesque design.

The ITALIAN SCHOOLS are likewise well represented. A charming *Fra Angelico* and a fine *Mantegna* are the only examples of the early 15th cent., but of the golden period the gallery can boast several wonderful paintings by *Raphael* (including the famous 'Spásimo di Sicilia'), *Andrea del Sarto*, and *Correggio*, and some of the finest *Titians* in existence. *Paolo Veronese* and *Tintoretto* each have a room devoted to their works, and the 18th cent. is represented by some good *Tiepolos*.

The FLEMISH SCHOOL, as might be expected considering the long connection of Spain with the Low Countries, presents a rich and varied collection, from the early works contributed by Charles V (*Van Eyck*, *Massys*, *Brueghel*, *Patinir*), to the exuberant canvases of *Rubens*, more than 60 in number, many of which were executed to the order of Philip IV, and many works of the various periods of *Van Dyck*.—The DUTCH SCHOOL, with c. 120 examples, mostly unimportant, is less in evidence, but there is one *Rembrandt*, while the GERMAN SCHOOL includes two remarkable portraits by *Dürer*.

The paintings of the FRENCH SCHOOL, though numerous, are not especially interesting, though there are some fine examples of the formal style of 17–18th cent. portraiture and two outstanding canvases by *Watteau*.

The description of the gallery which follows, in no way exhaustive, takes the Spanish paintings first, followed by the late-Flemish, Italian, primitive Flemish and German, and French Schools. At the end are included the less important Flemish and Spanish paintings, with the special collections on the ground floor, and the late Italian paintings and the drawings by Goya and others on the second floor.

First Floor. Whether we enter by the N. entrance opposite the Ritz Hotel, or the W. entrance in the Paseo del Prado, it is a good plan to make at once for the VELÁZQUEZ ROOMS. From the N. entrance, traversing the rotunda adorned with battlepieces by *J. Leonardo, Pereda*, and others of the 17th cent. Madrid school, we keep straight ahead down the long gallery, and turn to the left across the staircase-landing; from the W. entrance we cross the vestibule and ascend the staircase on the right. On the staircase: *Ribera*, 1113. Prometheus, 1114. Ixion, *Titian*, 426. Sisyphus, 425 Prometheus; *Pompeo Leoni*, Philip II and Margaret of Austria (busts) and Charles V and Isabella of Portugal (bas-reliefs).

From the landing we enter the FIRST VELÁZQUEZ ROOM, which contains also the work of some of his pupils. 895 *J. B. del Mazo*, Landscape with Æneas and Dido; 648. *Carreño*, Portrait of Carlos II, the last king of the House of Austria; *Velázquez*: *1210, 1211. Views of the garden of the Villa Medici, in Rome; 1187. Infanta Doña Maria, sister of Philip IV, afterwards Queen of Hungary, 1221. Don Baltasar Carlos, son of Philip IV, at the age of 14, perhaps the most pleasing of all the royal portraits; 1179. Isabella de Bourbon, first wife of Philip IV, on horseback, finished by pupils of Velázquez; 888 *Del Mazo*, Mariana de Austria, second wife of Philip IV; *Velázquez*: 1223. Luis de Góngora, the poet; 1203. Don Antonio el Inglés (?), one of the dwarfs of Philip IV, a strangely sinister little figure; 1224. Portrait of a man.

The room on the right is occupied solely by *1174. *Las Meninas*, perhaps the most famous painting by Velázquez, and certainly the finest example of his skill in handling his subject and his mastery of aerial perspective.

Painted in 1656, the picture represents the little Infanta Margarita Maria attended by her maids of honour (meninas) Agustina Sarmiento and Isabel de Velasco. In the foreground are the impressionistic figures of the dwarf Mari Barbola and Nicolás Pertusato, and in the background at an open door stands Don José Nieto, the queen's chamberlain. On the left is seen Velázquez himself engaged in painting the portraits of the King and Queen, whose figures are reflected in the mirror at the back. The red cross of Santiago worn by the painter is said to have been added by Philip IV himself "to finish the picture."—It is worth while to examine the reflection of the painting in the mirror which hangs in the opposite corner and enhances the already stupendous effect of reality.

PRINCIPAL VELÁZQUEZ ROOM. Don Diego Velázquez de Silva (1599-1660): 1181. Portrait of the Conde-Duque de

Oliveros pointing to an imaginary battle raging in the distance, *1170 *Los Borrachos* (the Topers), formerly known as *Bacchus*, painted before 1629 and perhaps partly repainted after 1631.

The drawing and modelling, especially that of the flesh of the nude figures, are admirable, but the imagination of his perfected style is absent.

1171. *Forge of Vulcan*, painted in Rome in 1630. Apollo announces to Vulcan, who is working in his forge, the adultery of Venus and Mars. The figures are still somewhat unimaginative, but the mastery of dimensional painting begins to appear; *1201, 2, 4, 5. Four dwarfs of Philip IV, among the most striking examples of the painter's powers of characterization. 'El Primo,' proud and arrogant, sits with an open book, Sebastian de Morra looks simply stolid, 'El Niño de Vallecas' is more than half an idiot, while 'El Bobo de Coria,' full of malice, seems to be telling a droll story; **1192. Infanta Maria Teresa de Austria, daughter of Philip IV, at the age of ten (1660), the last of Velázquez's royal portraits, the flashing silver of the child's hooped dress is one of the marvels of the whole art of painting; *1185. Philip IV, late in life (replica in the National Gallery, London); *1173. *Las Hilanderas*, a scene in the tapestry factory of Santa Isabel at Madrid, painted after 1651.

This is one of the masterpieces of the painter's latest manner, damaged by fire in 1734. The undamaged central portion is an enchantment of sunlight and colour, and the young woman winding yarn is one of the most charming figures painted by the master.

889. *View of the city of Zaragoza*, mainly by Del Mazo, though the figures in the foreground are probably by Velázquez; 1207, 1206. *Menippus* and *Æsop*, purely arbitrary titles for these two strongly characterized types of low life in Madrid. *Æsop* looks "more like a shirtless cobbler than a philosopher" and *Menippus* has the air of a cunning usurer; 1189. *Don Baltasar Carlos* at the age of six, in shooting dress, in a favourite pose of his father's; 1184. Philip IV in hunting costume, as a young man; 1191. *Mariana de Austria*, second wife of Philip IV; 1186. *Don Fernando de Austria*, brother of Philip IV; **1172. *Surrender of Breda* (1625), or *Las Lanzas*, one of the finest historical pictures in the world (c. 1640).

Gen. Spinola, a Genoese in the service of Spain and a courtly and generous warrior, endeavours to console the defeated Dutch leader, Justin of Nassau, who surrenders the keys. It is worth while to study the national types of the Dutch and Italian generals and the haughty Spanish officers accompanying Spinola. The head of Velázquez himself is seen on the extreme right.

*1180. *Don Baltasar Carlos* on horseback, a brilliant and charming example of the master's second manner; *1198. *Pablillos de Valladolid*, jester of Philip IV, another powerful piece of characterization; *1194. *Montañés*, the sculptor, once wrongly supposed to be Alonso Cano. The sculptor,

keen but genial in expression, has apparently been just interrupted in his work; 1193. Don Antonio Pimentel, Count of Benavente, with finely painted armour; *1178. Philip IV making his triumphal entry into Lérida, often held to be the finest equestrian portrait in the world.

THIRD VELÁZQUEZ ROOM. *1167. Crucifixion, a sublime representation of the subject, with the countenance of Christ hidden by His dishevelled hair; 1166. Adoration of the Magi, the earliest known painting by Velázquez (1619), showing extraordinary skill in composition but little religious inspiration. The figures are simple but masterly portraits of the painter's Sevillian contemporaries; *1169 St. Anthony Abbot visiting St. Paul the Hermit, with a remarkable landscape; 1190. Mariana de Austria, practically a replica of No 1191; 1196. Don Antonia Ipeñarrieta y Galdós; the child was added after the death of Velázquez; 1168. Coronation of the Virgin, an unsuccessful attempt at imitating the Italians.

EL GRECO ROOM. Doménico Theotocópulos (1541-1614), a native of Candia (Crete), known as *El Greco*: *825. Resurrection, a fine example of his second period (1585-99) with its towering composition and elongated forms; 824. Dead Christ in the arms of the Father, a good example of the painter's first period (1575-84); 829. Head of the Virgin; no number, Knights of Santiago and San Luis; *823. Crucifixion, a companion picture to Nos. 821 & 824; 826. Holy Family; 821. Baptism of Christ, an exaggerated example of his second period; no number, St. John the Evangelist (attributed to *El Greco*); 832. *Jorge Manuel Theotocópulos* (son of *El Greco*), Dividing of Christ's raiment; *El Greco*, 822. Christ embracing the Cross; 807, 806, etc. Portraits of contemporary gentlemen, perfectly illustrating the racial pride of the distinguished citizens of Toledo; 828. Virgin and the Apostles. Entering the long gallery we turn to the left and at the end reach the—

GOYA ROTUNDA. Don Francisco de Goya y Lucientes (1746-1828): 727, *728. Portraits of Charles IV and Queen Maria Luisa, on either side of the entrance; 741, *742. *La Maja desnuda* and *La Maja vestida*, on either side of the above, two masterly studies for which the Duchess of Alba is said to have served as model; *740. Doña Tadea Arias de Enríquez; 734. Maíquez, the actor; 720. Maria Luisa de Parma, wife of Charles IV, on horseback in the uniform of the royal bodyguard; no number, Marquesa de Villafranca; 729. The Infanta Maria Josefa, daughter of Charles III; 723. Portrait of the artist as a young man, the study for a portrait presented by Goya to a friend; no number, Marquesa de Villafranca; *726. Charles IV and his family, one of the most biting satirical portrait-groups ever painted, the royal family, with

their stupid half-imbecile faces, appearing like a self-satisfied tradesman's family in fancy dress. No number, Duke of Alba; no number, Cornelius van der Gotten; 719. Charles IV on horseback, in the uniform of a colonel of the royal bodyguard; 736 General Urrutia; 730. Infante Francisco Antonio as a child.

The surrounding corridor contains minor paintings, views by *Snayers*, etc.—Room 16 with bays, on the right: *Goya*, 754 to 767. Mural decorations designed by the artist for his country house, a series of strange and sometimes ghastly compositions, many of them of obscure meaning; on the window wall, cartoons by *Bayeu* for tapestries at Santiago and El Pardo. *Goya*, 735. Ferdinand VII in royal robes; *725. Equestrian portrait of Gen. Palafox, the defender of Zaragoza, a vigorous equestrian portrait; 724. Ferdinand VII; 721. Francisco Bayeu, the painter, *Goya's* brother-in-law; 746. Holy Family; 738. Card. Antonio de Bourbon, *750. La Pradera de San Isidro (1788), a scene of Madrileño holiday life in the 18th cent.; 744. Picador on horseback; 739. Duke of Osuna and his family; 747. Exorcism; 1329. Bandits beheading a victim; 1330. Bonfire. The end bay is occupied by paintings of the Flemish School (see p. 191).

The LONG GALLERY, occupied entirely by paintings of the Spanish School, is arranged roughly in chronological order, the earliest paintings being at the other end. We begin on the left side. 661. *Claudio Coello* (d. 1693), Assumption of the Virgin; 625. *Alonso Cano* (1601–67), St. Benedict; 996. *Murillo*, Rebecca and Eliezer (studio piece), 982. Martyrdom of St. Andrew, a fine example of *Murillo's* 'vaporous' style; the horse has been repainted; 833. *Fr. Herrera* (1622–85), Triumph of St. Hermengild; 1285. *School of Velázquez*, Portrait of a lady; 665. *School of Coello*, Mariana de Austria in widow's dress; 832a. *Herrera*, St. Leo the Pope; *978. *Murillo*, St. Bernard receiving the mystic cup from the Virgin; 1235. *Pedro de Villaviciencio* (1635–1700), Boys playing dice, a typical painting by this pupil of *Murillo*; *Bartolomé Esteban Murillo* (1618–82), 962. Child Jesus as a shepherd, 873. Immaculate Conception, one of *Murillo's* celebrated paintings of the Virgin, a charmingly youthful figure, to be compared with No. 972 opposite, 979. St. Ildefonso receiving the chasuble, pedestrian in sentiment; 664. *Coello*, Apotheosis of St. Augustine (1664); 650. *Juan Carreño* (1614–85), Portrait of a courtier; *Del Mazo*, Fuente de los Tritones at Aranjuez, a charming landscape in the manner of *Velázquez*; 647. *Carreño*, Fr. Bazán, jester of Charles II; 1083. *Jusepe de Ribera* (1588–1656), St. James the Great, one of a series of apostles formerly in the Casa del Principe at the Escorial; 627. *Alonso Cano*, Adoration of the Child; 1077. *Ribera*, St. Andrew;

Fr. de Zurbarán (1598-1662), 1236. Vision of St Peter of Nola, 1237. Apparition of St Peter the Apostle to St. Peter of Nola, both from a series painted for the Convent of La Merced at Seville; *1239. Miracle of St. Casilda, the bread with which the gentle Moorish maiden was feeding Christian captives turning into roses by heavenly intervention so as to avert her father's anger; 1066. *Juan de Ribalta* (1598-1628), Singer; 1098. *Ribera*, St. Jerome; 1062. *Fr. de Ribalta* (? 1555-1628), Illness of St. Francis, theatrical rather than devotional; 1317a. *Ant. Pereda* (c. 1599-1678), Relief of Genoa by the Marquis of Santa Cruz; 1037. *Juan Pantoja de la Cruz* (1551-c 1609), Portrait of a young lady; 1046. *Pereda*, St. Jerome; 1031. *Pantoja*, Portrait of Isabel de Valois, wife of Philip II; 948a. *Luis de Morales* ('El Divino,' c. 1500-86), Saint; *Vicente Macip* (Juan de Juanes, 1507-79), 838. St. Stephen in the synagogue, part of a series painted for the church of San Esteban in Valencia, 848 Ecce Homo, 843. Martyrdom of St. Inés, 855 Portrait of D. Luis de Castellvi, a fine example of the Valencian school of portrait-painting; 946. *Morales*, Virgin and Child; 673. *Correa*, St. Benedict blessing St. Maur, before despatching him to save St. Placidus from drowning; 846. *Macip*, Last Supper; *15th Century Castilian School*, 1260 The Catholic Monarchs in prayer before the Virgin and Child (behind the King is Tomás de Torquemada, the Inquisitor; behind the Queen, St. Peter Martyr; on the left is seen St. Thomas Aquinas, on the right St. Dominic Guzman); 1258 Circumcision, one of a series of five painted apparently under the influence of Martin Schongauer. The end bay (R 21) contains Primitives, mainly of the 15th century including a *Retablo from Argues (Huesca); *Berruguete*, 615. Apparition of the Virgin, 618. Auto de fé presided over by St. Dominic Guzman; no number, *Bermejo*, St. Domingo de Silos

We return to the Long Gallery; 840. *Vicente Macip*, St. Stephen led to martyrdom; *Sánchez Coello* (d. 1590), 1136, 1137. Infante Carlos and Infanta Isabel, son and daughter of Philip II; 1036. *Pantoja de la Cruz*, Philip II, aged 60, "a pale bigot with a rosary"; 839. *Macip*, St. Stephen accused of blasphemy; 861. *Teodoro de Liano*, Portrait of the Infanta Isabel, daughter of Philip II; 885. *J. B. Mayno* (1569-1649), Allegory of the Pacification of Flanders; 887 *Del Mazo*, Portrait of D. Tiburcio de Redín y Cruzat; *Ribera*, 1103. Penitent Magdalen, the first of a fine group by this strong if sometimes coarse painter, 1090. St. Simon Apostle, *1101. Martyrdom of St. Bartholomew (1630), designed with boldness and skill, 1105. Penitent Magdalen, formerly ascribed to Murillo, 1117. Jacob's dream, a good example of *Ribera's* early style, 1078. St. Andrew, *1115. Hermit in

prayer (1649), cool in tone and serene in temper; 1100 St. Bartholomew; 1176, 1177 (on either side of the entrance of the Velázquez room), *School of Velázquez*, Philip III and his wife Margarita de Austria, the horses probably painted by the master; *Murillo*, 995 Revelation of the dream to Pope Liberius, with No 994 (see below) painted in 1656 for Santa Maria la Blanca at Seville and formerly in the Academy of San Fernando, 972. Immaculate Conception, in the same manner as No. 973 opposite, 993 St. Elizabeth of Hungary, or 'El Tiñoso,' showing the saint washing the scabby head of a pauper urchin—famous, but somehow commonplace—, 974. Immaculate Conception, 994. The patrician's dream, the Blessed Virgin in a vision inspiring the foundation of Santa Maria Maggiore at Rome (see No 995, above), 862. *Claudio Coello*, St. Domingo de Guzman, 1127. *Fr. Rizi* (1608–85), Portrait of an artillery general, perhaps D. Andrés Cantelmo; 899a. *Del Mazo*, Death of Adonis, with a strong, dark landscape; *Murillo*, 975. Our Lady of the Rosary, 966 Crucifixion, 991. St. Francis de Paule; 896. *Del Mazo*, Departure of Æneas from Carthage; 660. *Claudio Coello*, Virgin and Child surrounded by saints.

We pass through the corridor encircling the Goya rotunda and reach Room 14 (18th cent. paintings), which has a ceiling by *Vicente López*; 1332. *López*, Queen Maria Cristina de Borbón; 1045 *Luis Paret* (1747–99), Oath of the Prince of Asturias in the Church of San Jerónimo, Madrid, in 1789; 865. *Vicente López* (1782–1850), Queen Maria Cristina, 49 *Pompeo Batoni*, Portrait of a young English gentleman; 106. *Corrado Giaquinto*, Battle of Clavijo; *Tiepolo*, 365a. St. Francis receiving the Stigmata, 364. Holy Eucharist, *365. Chariot of Venus, a brilliant and characteristic sketch, 363 Immaculate Conception; 275, 276 *Panini*, Landscapes with ruins, *864. *V. López*, Portrait of Goya in 1827, during his last visit to Madrid.

We turn to the left to visit the Flemish paintings in the end bay of Room 16: *Wouwermans*, 2153 Battlepiece, *2150. Huntsmen resting; 2094. *Honthorst*, Incredulity of St Thomas; 2121. *A. van Ostade*, Grotesque concert (and other examples); *2103. *Metsu*, Dead fowl; 2146 *Wouwermans*, Two horses; 2132. *Rembrandt*, Queen Artemisia with her husband's ashes; *Ant. Mor*, 2113. Portrait of a young lady, said to be the daughter of Manuel I of Portugal, *2108. Mary Tudor, Queen of England, second wife of Philip II, 2109. Doña Catalina, wife of John III of Portugal and sister of Charles V, 2115. Portrait of a young lady with red hair; *Marnus van Reyerswaal*, *2102. Money-changer and his wife, 2100. St. Jerome in meditation; 2099. (farther on) Similar subject; *Ant. Mor*, *2114. Portrait of a lady, a strik-

ing portrait injured by restoration, 2107. Pejerón, jester of the Counts of Benavente, 2116 Lady of the royal family, probably a sister of Philip II; *Anna van Cronenburgh*, 2073. Dutch lady, one of four paintings in the Prado, and the only signed pictures in existence by this rare artist; 2106. *Mierevelt*, Portrait of a lady; *Wouwermans*, 2152, 2147. Hunting scenes; *2120. *Eglon van der Neer*, Cavalry charge; 2131. *Paul Potter*, Landscape with cows and a goat.—We return to the corridor and visit the room with bays on the opposite side.

Room 12 is the first of a series of rooms devoted to the late Flemish School: *Wolfaert*, 1900, 1901. Flight into Egypt, and Rest on the Flight; *Rubens*, 1658 Centaurs and Lapiths, 1673. Mercury and Argos, finely coloured.

Bay I, to the right: *Jan Brueghel* ('de velours') 1403, etc. The Five Senses, also (1394, etc.) another treatment of the same subject.—Bay II, to the right: 1661 *Rubens*, Achilles discovered by Ulysses among the daughters of Lycomedes, painted for Sir Dudley Carleton in 1618 by a pupil of Rubens, but entirely repainted by the master; 1443. *Jan Brueghel*, Flemish market and washerwomen; 1774, 75. *H. van Son*, Still life; *Pourbus the Younger*, 1624. Marie de Médicis, 1625. Anne of Austria, wife of Louis XIII; 1359. *Jacques van Artois*, Landscape; 1666 *Rubens*, Nymphs and Satyrs; 1529. *Jan Fyt*, Still life.

Bay I, to the left: 1727. *School of Rubens*, Diana's hunt, a large and rather coarse canvas; 1678. *Rubens*, Saturn devouring one of his children; *Frans Franck*, 1519. Ecce Homo, 1520. St. John the Baptist preaching; *Rubens*, 1676. Vulcan in his forge, 1668. The origin of the Milky Way.—Bay II, to the left: *Rubens*, *1685. Portrait of Marie de Médicis, with unfinished background, 1648. St. James the Great, a fine half-figure, 1664. Ceres and Pomona, the figures more dignified than usual, though the whole painting has been over-restored, 1646. St Peter, 1679. Rape of Ganymede; 1484. *Van Dyck*, Charles I of England on horseback; *Rubens*, 1670. The Graces, a fine and typical study of the nude, 1689. Portrait of a Princess of France.

In the next room, returning towards the Velázquez room: *Rubens*, *1687. Infante Don Fernando de Austria on horseback, at the battle of Nördlingen (1634); 1680–81–82. Three Greek philosophers: Heraclitus in tears, Democritus laughing, and Archimedes in meditation; *Jacob Jordaens*, 1546. Meleager and Atalanta, with the dead Calydonian boar, *1549. Flemish family in a garden, *1550. Three strolling musicians; Between these, 2082. *Jan Glauber*, Landscape with cattle; 1659. *Rubens*, Rape of Proserpine; 1495. *Peter Lely* (?), Portrait of Lady Mary Ruthven.

VAN DYCK ROOM: **Sir Anthony van Dyck** (1599-1641), 1482-83 Prince Henry of Orange and his wife, Amelia de Solms; *1488. Portrait of an unknown man, 1493 Polixena Spinola, Marquesa de Leganés; *1486. Henry, Count de Berg; 1477 Betrayal of Christ, over-emphasized; 1481. Countess of Oxford, *1479. The painter David Ryckaert, one of the most powerful and finely coloured of this splendid group of portraits, 1492 Diana and Endymion surprised by a satyr; *1489 Portrait of the artist with the Earl of Bristol, full of character and interest and clear and silvery in tone; 1487. Portrait of a musician.

RUBENS ROOM. **Sir Peter Paul Rubens** (1577-1640), 1690 Garden of Love, one of the best of several versions of this subject (others in Dresden and in the Duke of Pastrana's collection); 1638 Adoration of the Magi, a large altarpiece said to have been painted in a few days during his visit to Madrid; *1645 Count Rudolf I of Hapsburg and the Sacred Host; the count, when hunting, meets a priest bearing the Host, to whom he surrenders his horse, while his squire does the same for the acolyte; *1639. Holy Family; 1694. Head of an old man; 1691 Village dance, a spirited and finely coloured group in a charming landscape; 1692. Adam and Eve, a copy of the painting by Titian (see p. 194), painted traditionally for Charles II when Prince of Wales; 1669. Judgment of Paris, 1663 Perseus and Andromeda, somewhat discoloured; *1688. Sir Thomas More, a fine portrait, probably a version of a portrait by Holbein; 1671. Diana and Calisto.

We pass through the Velázquez rooms to reach the rooms devoted to the Italian Schools.—TINTORETTO ROOM. **Tintoretto** (*Iacopo Robusti*; 1518-94), 366. Sebastian Venier, general of the Venetian Republic, at the age of 70, a fine portrait in the style which influenced the second manner of Velázquez; 378 Portrait of a man; *390 Judith and Holofernes, painted in a spirit of tragic dignity; 379 Venetian senator; 393. Purification of the Midianite virgins (Numbers, xxxi), intended for a ceiling; *399 Battle between Turks and Venetians by sea and land, an interesting example of Tintoretto's tumultuous composition and powerful colouring; 381. Portrait of a young Venetian lady; 397. Baptism of Jesus, romantic rather than religious.

TITIAN ROOM: **Titian** (*Tiziano Vecellio*; 1477?-1576), 445. St Margaret quelling the dragon by the power of the Cross, from Charles I's collection; 432. La Gloria, or the Apotheosis of Charles V, with the Emperor and his wife, Isabella of Portugal, and his son and daughter-in-law, Philip II and Mary of Hungary all in their shrouds, seeking the intercession of the Blessed Virgin. Below the royal group

the painter has introduced his own portrait. This picture was brought from Yuste to the Escorial along with the body of Charles V. 421. Venus listening to music, a slightly altered replica of No. 420 (see below); 429. Adam and Eve, copied by Rubens (see p. 193); 415. Isabella of Portugal, wife of Charles V; 419. Offering to Venus, a crowd of sportive Cupids, full of colour and action, formerly in the Ludovisi Palace at Rome; 408. Alfonso d'Este, Duke of Ferrara, badly restored except for the dog; 425. Danae and the Golden Shower, a poor version of the famous painting at Naples; *410. Charles V at the battle of Muhlberg, a magnificent equestrian portrait, showing the Emperor wearing one of the gorgeous suits of armour now in the Royal Armoury. Charles was so ill at this battle that he had to be lifted on to his horse, and his expression shows his suffering controlled by an indomitable will; *420. Venus listening to music, a better version of No. 421; 411. Philip II as a young man, a refined portrait, showing another suit of armour now in the Royal Armoury; 428. Salome with the head of John the Baptist, said to be a portrait of the artist's daughter; 418. Bacchanal, or Bacchus and Ariadne, spoilt by repainting; 407. Portrait of the artist as an old man.

Next room: 45. *Leandro Bassano*, Portrait of a man; 422. *Titian*, Venus and Adonis; *502. *Paolo Veronese*, Moses saved by Pharaoh's daughter, with an interesting contrast between beautiful and grotesque figures; *248 (on an easel), *Mantegna*, Death of the Virgin, with a view of Mantua, one of the finest paintings in the gallery; 494. *Paolo Veronese*, Marriage at Cana, a favourite picture of Velázquez, from Charles I's collection; 439 *Titian* (?), Jesus and Simon of Cyrene; 417. *Titian*, Dávalos, Marqués del Vasto, general of Charles V, addressing his army, badly repainted, with a fine figure of a page; 483. *P. Veronese*, Susannah and the elders.

VERONESE ROOM: **Paolo Veronese** (P. Calari; 1528-88), 486. Portrait of a young lady; *492. Jesus and the centurion, a dignified painting with cool silvery tones; 491. Child Jesus disputing with the Doctors, magnificently grouped and full of vivacity; 482. Venus and Adonis, a rather commonplace treatment of the subject; *15 *Fra Angelico*, Annunciation (temporarily here) and a predella with five subjects from the life of the Virgin; on the left, the Expulsion from Paradise; a beautiful and undamaged altarpiece from the Descalzas Reales in Madrid.

The remaining room (Room 23) on this side of the entrance hall is occupied by the rest of the pictures of the great Italian schools. These are at present being rehung, but the principal paintings are mentioned below in alphabetical order according to artists.

50. *Giovanni Bellini*, Virgin and Child, with two saints, spoilt by repainting; *Bronzino*, 55 Young musician, 56. Portrait of a boy; *Correggio*, 111. *Noli me tangere*, over-restored, 112. Virgin and Child with St John; *204 *Lorenzo Lotto*, Betrothal, a charming group with symbolic angels; 242. *Luini*, Holy Family, somewhat over-sentimental; 269. *Palma Vecchio*, Adoration of the Shepherds, masterly figures in a slovenly landscape; *Parmigianino*, *279, *280 Portraits of Lorenzo Cibo, captain of the guard of Pope Clement VII, with his wife and family, 281. Cupid cutting a bow; *Pordenone*, *288 Virgin and Child with SS Anthony and Roch, in an excellent state—sometimes attributed to Giorgione but lacking his sureness of drawing and colour-sense.

Raphael (*Raffaello Sanzio*, 1483–1520) †296. Holy Family with the Lamb (1507), a charming small group, delightfully fresh in colouring; *297. La Virgen del Pez—the Madonna with St. Jerome, the Archangel Raphael, and Tobias, who carries the fish which gives the painting its name. This dramatic picture of great human interest, originally painted for a Dominican convent at Naples, was transferred to canvas in Paris in 1813; †298. Christ bearing the Cross, known as 'El Pasma de Sicilia,' or in Italian 'Lo Spásimo di Sicilia,' overcleaned when it was transferred to canvas in Paris, but still a masterpiece of composition and expression. Painted for the church of Santa Maria dello Spásimo in Palermo, it was presented to Philip IV in 1661. *299. Portrait of a cardinal, catalogued as Alidosi, a brilliant portrait; 300. Visitation, spoilt by restoration; 301. Holy Family, known as 'La Perla,' bought by Philip IV from the collection of Charles I. The design is by Raphael, but the execution was probably entrusted to Giulio Romano 302. La Virgen de la Rosa, a late work probably painted with the assistance of Giulio Romano. The rose from which it takes its name is a recent addition. *303. Holy Family, called 'del Lagarto' (of the lizard) apparently from the brown head crushed under the broken column. Another late work painted with the assistance of pupils, showing the influence on Raphael of the pagan atmosphere of the Renaissance; 304, 305. Andrea Navagero and Agostino Beazzano, Venetian men-of-letters, apparently copies by a pupil's hand of the portraits in the Doria Gallery in Rome.

322. *Giulio Romano*, Holy Family, small and charming; *Andrea del Sarto*, 332. Portrait of his wife, badly restored, 333. Madonna with angels and St. Francis, 334. Holy Family with an angel, from Charles I's collection, 336. Sacrifice of Isaac, a small and finely coloured replica of the painting at Dresden; 345. *Sebastiano del Piombo*, Bearing of the Cross.

ROOM 24, on the opposite side of the entrance-hall, contains the Early Flemish and German pictures. Central Bay. 1932 *16th cent. Flemish School*, Virgin and Child with St John; 2223. *16th cent German School*, Triptych with the Adoration of the Magi; 1361. *Herrn met de Bles*, Triptych: in the centre is the Adoration of the Magi; on the right the Queen of Sheba before Solomon; on the left Herod receiving gifts; 1916 *15th cent. Flemish School*, Mystic marriage of St. Catherine.

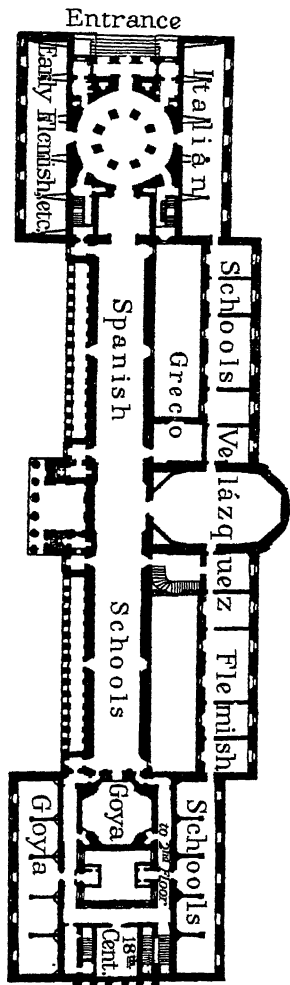
Bay I, on the left: *Patimur*, 1616. Landscape with Paradise on the left and Hell on the right, *1615. Temptation of St. Anthony, the figures perhaps by Hieronymus Bosch, 1614. Rocky landscape with St Jerome and the lion, *1611 Holy Family resting on the Flight into Egypt; *2048. *Hieronymus Bosch*, Adoration of the Magi, triptych; on the wings the donors with their patrons SS. Peter and Barbara, 1393. *Peter Brueghel*, Triumph of Death, a masterpiece of grotesque horrors; *Bosch*, 2052. Fall of the rebel angels, Creation of man, and the Temptation of Eve, 2049. Temptation of St Anthony, full of grotesque detail.—Bay II, on the left: *Albrecht Durer*, *2179. Portrait of the artist at the age of twenty-six, a replica of the Uffizi portrait, 2177–78 Temptation of Adam and Eve; 2182. *Holbein* (?), Portrait of an old man; *2180. *Durer*, Portrait of a man in a furled coat; *16th cent. German School*, 2219. Harmony (?), 2220 Ages of woman, two paintings of obscure origin ascribed in turn to all the known early German artists, *Lucas Cranach the Younger*, 2175–76. Hunt of the Emperor Charles V and the Duke of Saxony at Moritzburg in 1544; 1542. *Hemessen*, Virgin and Child; *School of Holbein*, 2183. Portrait of a man, dated 1531, 2184. Portrait of a woman, companion picture to the last

Outer Wall. *Michael Coxcie*, 1467. St. Cecilia, from the old church at the Escorial, 1468. Death of the Virgin, 2053. *H. Bosch*, Creation, 1515. *Frans Floris*, Flood; 1459. *P. Brueghel the Younger*, City in flames; 1921a. *16th cent. Flemish School*, Philibert the Fair of Savoy.—Bay II, on the right: *Quenten Massys*, 1559 Triptych, Ecce Homo; 1894 After *Roger van der Weyden*, Descent from the Cross; 1510. *Hubert van Eyck* (more probably *Mabuse*), The Saviour with the Virgin and St. John the Baptist, three heads in an ornamental Gothic framework; *1511. *Jan van Eyck* (?), Triumph of the Church, inspired by the Adoration of the Lamb at Ghent (from the convent of El Parral); 1921. *15th cent. Flemish School*, Virgin and Child; 1887. *Roger van der Weyden* or the *Master of Flémalle*, Marriage of the Virgin; *1461. *Dirk Bouts* (or perhaps *Petrus Cristus*), Polyptych: Annunciation, Visitation, Nativity, Adoration of the Magi; *Master of Flémalle* (? *Jacques Daret*),

*1513. Heinrich Werl of Cologne with St. John the Evangelist, *1514. St Barbara.—Bay I, on the right. no numbers, *Van der Weyden*, *Pietà*, 16th cent *Flemish School*, Virgin and Child; *Juan de Flandes*, Visitation and the Donor, *Van der Weyden*, 1889. Adam and Eve expelled from Paradise, 1888. Crucifixion, two paintings from a chapel in the Convento de los Angeles in Madrid; *1557 *Hans Memling*, Triptych with the Adoration of the Magi, on the left the Nativity, on the right the Presentation, a replica with considerable variations of the triptych in the Hospital of St John at Bruges; 1558. After *Memling*, Adoration of the Magi, apparently painted in imitation of the foregoing; *1886 *Roger van der Weyden*, Crucifixion.—Central Bay: 1943. 16th cent. *Flemish School*, Mass of St. Gregory; 1537. *Jan Gossaert (Mabuse)*, Virgin and Child, perhaps by Gerard David; 1512. *School of Van Eyck*, Coronation of the Virgin; 1610. *Bernard van Orley*, Ladies in prayer under the protection of St. John the Evangelist.

From the vestibule between this room and the entrance hall a staircase descends to the SALAS DE ALFONSO DOCE, on the ground floor, at present (1930) being rearranged.

We return to the corridor round the Goya Room and ascend to the **Second Floor**. On the staircase are paintings by *Massimo Stanzioni* and *Leandro Bassano*.—ENTRANCE ROOM



First Floor

at head of stairs: paintings by *Raphael Mengs*, the industrious German painter of the 18th cent. court of Madrid. His portraits of the royal family are not altogether to be despised. The three rooms on the left are occupied by the less important Italian paintings including. CENTRE ROOM: *Guercino*, 201. *Susannah*, 200. *Delivery of St Peter*; *Albani*, 2. *Judgment of Paris*, 1. *Toilet of Venus*; 216. *Guido Reni*, *Mary Magdalen*; 147. *Orazio Gentileschi*, *Finding of Moses*. Here also is a sculptured figure of the Dead Christ, by *Gregorio Hernández*.—LEFT ROOM. *Leandro Bassano*, 39. *Prodigal son*, 42. *Christ before Pilate*, 245. *Malombra*, Meeting of the Venetian Senate, with curious perspective effects, 369. *Tintoretto*, *Portrait*.—RIGHT ROOM: 355–362. *Dom. Tiepolo*, *Passion scenes*; 475. *Vanvitelli*, *View of Venice*, 48. *Pompeo Batoni*, *Sir Wm. Hamilton*, the antiquary (1778).—The room on the right of the entrance room contains drawings, etc., of which the most interesting part is the remarkable collection of *DRAWINGS AND ETCHINGS BY GOYA, including the *Caprichos*, a series of grotesque studies more often than not of obscure meaning, but apparently satires on the manners and morals of the church and court of his day; the *Horrors of War*, a rather ghastly series of impressions by an eye-witness of the Peninsular campaign; and the *Tauromaquia*, a vivid series of bull-fighting scenes drawn by a true aficionado.

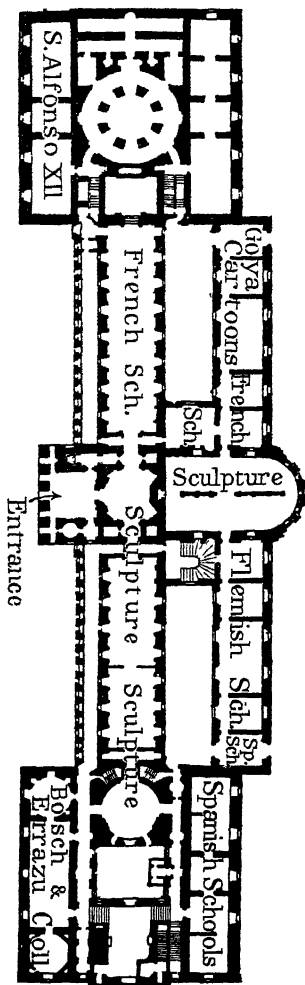
Ground Floor. The **Sculpture Galleries** occupy the central part of the ground floor and the long gallery to the right. At the back of the VESTIBULE, which contains a Roman statue of Jupiter (copy of a Greek work of the 4th cent. B.C.) and a Poseidon (Greek; 2nd cent. A.D.), is the SALA OVALADA, devoted to *Greek Sculpture*. On the right Statue of Leda (5th cent. B.C.); Faun carrying a kid; four bas-reliefs of dancing Mænads; *Statuette of Athene, a fine reproduction of the famous Athene Parthenos in the Parthenon at Athens. On the left: *Hypnos, the god of sleep, from a 4th cent. original; *Diadumenos, a copy of the famous statue by Polycleitus; Dionysus, probably of the 3rd or 4th cent. B.C.; Greek portrait busts of the best period; Colossal bronze head of a youth, Hellenistic.—On the right of the vestibule is the SALA ROMANA, containing Roman sculpture: Bronze statuette of a genius; Ariadne, a replica of an Alexandrian work of the 3rd cent. B.C.; Puteal, or well-head, with Bacchic figures; so-called Tiberius in marble and gilt bronze.—The next room contains RENAISSANCE SCULPTURE: *Leone* and *Pompeo Leoni*, Bronze statues of *Charles V conquering Tunis, and Isabella of Portugal; marble statues of the same monarchs; alabaster bust of Philip II; bronze statues of Philip II and Maria de Austria; bust of Eleonora, wife of Francis I of France. The following rotunda contains vases, etc., and an obelisk presented to Isabella II by Pope Pius IX.

The rooms on the right contain the Bosch and Errazu Collections. The BOSCH COLLECTION, occupying the first two rooms, contains some interesting Flemish primitives, including examples of *Herri met de Bles* (3. Triptych), *Mabuse* (16), and *Van der Weyden* (31), two paintings by *El Greco* (12. *Portrait of a friar*, 13. *Coronation of the Virgin*), and a sketch by *Goya* (18) for his painting of SS. Justa and Rufina in Seville cathedral.—The end room contains the ERRAZU

COLLECTION, a group of 19th cent. Spanish works by *Mariano Fortuny* and *Raimundo Madrazo*, 'La Ola,' a meticulous study of the nude by *Paul Baudry*, and a portrait of the Marquesa de Manzanedo, by *Meissonier*.

We return across the rotunda to visit the series of rooms on the E. side of the gallery, containing the less important Spanish and Flemish works. 1st Room (at the extreme S end) 633 *Alonso Cano*, Two Visigothic kings, more or less grotesque, *Murillo*: 987 St. Jerome, 968. St. Anne teaching the Virgin to read, a late and rather feeble work, 967. Christ crucified, small but excellent, 976. Virgin and Child, 1004. St. Francis de Paule, a school piece, 961. Adoration of the Shepherds, showing the influence of Velázquez and Ribera, 984. Conversion of St Paul, finely coloured—2ND ROOM: *Jusepe Ribera*, 1109. St. Roch, 1106. St. Mary of Egypt, 1073. St. Peter in prison, 1079. St. Andrew with his cross, 1111. St. Christopher, 1108. St. John the Baptist in the desert.—3RD ROOM: 626. *Alonso Cano*, Christ at the column; 646. *Carreño*, Portrait of a giantess; 1041. *Juan de Pareja* ('the Slave of Velázquez'), Calling of St. Matthew, considered his best work, but showing little of the influence of Velázquez; 1161. *Valdés Leal* (?), Jesus disputing with the doctors.—4TH ROOM: 651. *Carreño* (?), St. Anne teaching the Virgin, *J. Martínez*, Portrait of a cleric; 877. *Esteban March*, Portrait of J. B. del Mazo, the painter; *Sánchez Coello*, 1141. Princess of the House of Austria, 1138. Infantas Doña Isabel and Doña Catalina, daughters of Philip II.—5TH ROOM: 1038. *Pantoja de la Cruz*, Nativity of the Virgin; *Correa*, St. Bernard and the Virgin (no number), 675. Resurrection; 1293. 15th cent. *Spanish School*, St. Ursula and the 11,000 Virgins, in the manner of Fernando Gallego; 16th cent. *Spanish School*, Our Lady protecting knights, St. Bernard; 841. *Macip*, Martyrdom of St. Stephen; 1262. *Borrás* (?), St. Stephen ordained deacon.

6TH AND 7TH ROOMS: Less important paintings by *Rubens*, *Van Dyck*, and their schools.—8TH AND 9TH ROOMS: Paintings of the 17th cent. Flemish schools, including 1851-52. *Adriaen van Utrecht*, Still life, the first with a figure by *Jordaens*.—10TH ROOM. *Teniers the Younger*: 1786. Rustic feast, with the Archduke Leopold William (see below) in the distance; 1788. Village feast; 1791, 1796, etc. Smokers and tipplers; 1797. Twelfth Night; 1798. Kitchen; *1800. 'La Graciosa Fregatriz' (the pretty scullery-maid); 1813. Archduke Leopold William, Stadtholder of the Netherlands, in his picture-gallery with the Conde de Fuensalida, and the artist explaining the works of art; 1820-22. Temptations of St. Anthony.—We now return to the entrance vestibule and enter the left wing.



Second Floor

LARGE ROOM OF THE FRENCH SCHOOL: 2291. *Mignard*, Maria Teresa, queen of Louis XIV; 2282. *L. M Van Loo*, Infante D. Felipe, Duke of Parma; 2346. *Jean de Boullongne* ('*Le Valentin*'), Martyrdom of St. Laurence; 1503 *School of Van Dyck*, Queen Christina of Sweden; 2344. *Hyacinthe Rigaud* (?), Louis XIV; 2238. *Callet*, Louis XVI in the robes of the Order of the Saint Esprit; 2251 *Dela Fosse*, Acis and Galatea; 2235. *Bernat*, Young bird-seller; 2411. *Unknown*, Philip, Count Palatine; 2243 *Le Bourguignon*, Battlescene; 2435. *Unknown*, Unidentified lady of the court of Philip III; 2242. *Le Bourguignon*, Cavalryskirmish. In this room are also paintings by *N. Poussin* and some rather dark landscapes by *Claude*.—SECOND FRENCH ROOM (r). 2277. *Largillière*, Infanta Ana Victoria, afterwards queen of Portugal; 2387. *Unknown*, Luis I of Spain at the age of ten; 2358. Maria Amalia, wife of Charles III; 2343. *Rigaud*, Louis XIV; 2283. *L. M Van Loo*, Family of Philip V, probably painted at La Granja.—THIRD FRENCH ROOM: *Claude*, *2255. Tobias and the angel (figures by Le Bourguignon); 2254. Port of Ostia; 2259. Morning scene, with the penitent

Magdalen, *N Poussin*, 2313. Parnassus, 2311. David, 2313. Bacchic scene; *Ant Watteau*, *2353 Rustic betrothal and merry-making, *2354. View in the Park of St-Cloud.

In the rooms beyond are displayed the series of *CARTOONS painted by *Goya* for the royal tapestry-works of Santa Bárbara between 1776 and 1791. The designs, 46 in number, were reproduced for the royal palaces of Madrid, the Escorial, and the Pardo. Only 38 of the cartoons are exhibited in the Prado, seven having been stolen during the revolution of 1868, while the eighth is the property of the Director of the Tapestry Works. For many years the cartoons were stored in the cellars of the factory, but after repeated applications by successive curators of the Prado, they were at length unearthed, restored by the Escorial Tapestry Museum Commission, and sent to the Prado for exhibition.

The earliest series, painted for the rooms of the Prince of the Asturias at the Pardo, is perhaps the most attractive. It includes a number of holiday scenes in the neighbourhood of Madrid, e.g. : 768. Picnic on the banks of the Manzanares, and 769. Dance at San Antonio de la Florida. The later series was often touched up to suit the officials of the tapestry-works, and are consequently often less perfect in design. The rustic scenes depicted in them are, however, full of character and humour. Especially noteworthy are: 778. Blind man with a guitar; 782. Earthenware seller; 787. Village wedding; 804. Blind man's buff; and 790. Boy with a bird, a charming little study.

II. THE ARMERÍA REAL

The ****ARMERÍA REAL** (Pl. 5; adm. 9.30-1.30, 1 p.; closed on Fri.), installed in the extremity of the W. wing of the royal palace, is an unrivalled collection of arms and armour, an epitome of Spanish military history of all ages. Its nucleus was the collection of Flemish and German armour brought to Spain by Charles V and housed in a separate building by the art-loving Philip II, on a site now occupied by the Almudena cathedral. The collection was plundered by the French in 1808 and the old building was destroyed by fire in 1884, but the most precious objects have survived, including the MS. catalogue of the collection of Charles V. The present admirable arrangement and catalogue are due to the Conde de Valencia de Don Juan (1884-98). From the artistic point of view the most remarkable pieces are those of the early 16th cent., when the rivalry between the German and the Italian schools led to the production of decorative masterpieces. From the point of view of general design, armour had reached its culmination somewhat earlier, under Maximilian I and Philip the Handsome, father of Charles V.

VESTÍBULO. Armour of foot soldiers and crossbowmen; Shields from the convent of Oña (13th cent.); 16th cent. Mexican shield of leather decorated with feather-work; fragments of banners of Charles V and of Philip II and Mary of England.

SALÓN, a fine room 130 ft. long decorated with trophies of arms and 17th cent. Brussels tapestries illustrating the Flemish campaign of the Archduke Albert (c. 1600). Central group 1. Foot-soldiers' armour of the late 15th, 16th, and 17th cent., including a suit of Philip IV —Group 1 bis. Eight Spanish men-at-arms (horse and foot) of the late 15th cent.; around them, 21 saddles.—Group 2. Three complete suits worn by Charles V, one made by *Kolmann* of Augsburg (1531); the second (probably by *Kolmann*) used at the royal tournament at Valladolid in 1518; the third (by *Mondrone* of Milan) worn at the victorious entry into Tunis after the siege of 1535. Here are also fragments of the horse-armour of the Emp. Maximilian.—By the S end wall, Tournament-suit of Philip I (el Hermoso, father of Charles V) —By the W wall, Battle-armour of Charles V —Case A contains helmets, boots, and other relics of Charles V.—By the next window, light armour of Charles V, for jousting on foot, by *Kolmann* (1531). —Case B. Shields of Charles V and Philip II, two helmets and a breastplate of the court-fools of the Kings of Spain, turban and breastplate alleged to have belonged to Barbarossa, the Barbary pirate, taken at Tunis in 1535 —Group 3. Three suits of horse armour of Charles V, two by *Kolmann* of Augsburg (1521 and 1533); 16 saddles, including one of steel with the imperial crest. By the next window, armour for jousting on foot, a masterpiece of skilled design by *Kolmann* —Case C. Five helmets of Philip I and three of Charles V; three Italian shields.—Next window, Lantern from a Turkish ship taken at Lepanto.—Case J. Parade armour of Philip II, by *Desiderius Kolmann*.—Case L. *Gorget of St. Quentin, engraved with the Siege of Ostend; Helmet and shield of Philip I; Helmet of Martin of Aragon, with the 'drac pennat,' the winged dragon crest of Jaime el Conquistador; Helmet, shield, gauntlet, and dagger of Francis I taken at the battle of Pavia (1525); the sword was returned to France by Ferdinand VII; Five shields, two decorated with the Head of Medusa (by *Negrol* of Milan, 1541), and the Siege of Cartagena, and four helmets of the kind known as *burgonets* damascened with mythological scenes in the manner of Cellini; Swords of Ferdinand the Catholic, Gonsalvo de Cordova, Charles V, and Pizarro, mediæval swords, Sword of Bernard of Saxe-Weimar, taken at Nördlingen (1634).—Group 4. *Suits of armour of Charles V, one adorned with gold, made by the *Negrol* of Milan; another, worn by him

at the battle of Muhlberg (1547), and depicted by Titian in the equestrian portrait in the Prado gallery.—Group 4 bis. Boys' armour made for various princes of the royal house, including those of Philip III (one by *Lucio Piccinino* of Milan, another the gift of Charles Emmanuel of Savoy), Philip IV, the Infante Don Baltasar Carlos, and the Infante Ferdinand, afterwards victor at Nordlingen.—Next window. War armour of Philip II; foot armour of the same king.—Group 5. Horse and foot armour of Philip II by *Desiderius Kolmann* (1552) and other German armourers; white armour by *Sigmund Wolf* of Landshut (1550); horse-armour by *Lochner* of Nuremberg; suit by *Wolf* (1551) adorned with the cross of Burgundy. In the centre, lantern captured from a French vessel off San Miguel in the Azores (1582) by Álvaro de Bazán.—Case F. Helmet, shield, halberd, and javelins, by *Andrés de Elodr* (Guipúzcoa, 17th cent.).—Case G. Armour of Ali-Pasha, the Turkish admiral slain at Lépanto (1472).—By the three next windows. Armour said to have belonged to the princes Emmanuel Philibert of Savoy (1589–1624) and Philip Emmanuel of Savoy (1586–1605); litter used in the field by Charles V when suffering from gout.—In the centre, Tent of Francis I captured at Pavia, probably of Turkish workmanship; beneath it, 16th cent. helmets and culverins.—Group 6. Armour of Philip II.—Group 7. *Parade armour of Philip III, by *Lucio Piccinino* of Milan; Other suits belonging to Philip III and IV; Lantern captured from a Portuguese vessel at San Miguel (1582); Painted and gilded saddles.—Group 7 bis. Boys' armour and saddles.—Cases K & M. *Armour presented to Charles V by Guid' Ubaldo II Duke of Urbino, by *Bart. Campi* of Pésaro, in the ancient Roman style (1546); Breastplate of Maximilian I by *Bernardino Cantoni* of Milan (c. 1492); Black and gold parade armour of Sebastian of Portugal (d. 1578), by *Pfeffenhauser* of Augsburg; Two breastplates of Charles V (Milanese); Damascened black armour of Italian workmanship.—Case N. Armour for a hound (16th cent.).—Case P. Illustrated catalogue (1560) of the armour of Charles V; Bits, lances, etc.; *Visigothic votive offerings, of gold decorated with precious stones, found at Guarrazar, near Toledo, in 1861, including the Crown of King Suintila (621–631), the Crown of Abbot Theodosius, and the Cross of Bp. Lucetius. These are the complement of the votive crowns, etc., now in the Cluny Museum in Paris. 'La Lobera,' the favourite sword of St. Ferdinand (formerly alleged to be the Cid's sword 'La Colada') and fragments of his cloak.—The 16 cases on the E. wall contain swords, muskets, and other small arms, including several 'Montantes,' the two-handed falchions consecrated and presented by various Popes to the Kings of

Spain for valour against the infidel; swords of Charles V and Hernán Cortés; daggers and crossbows; pistol of Louis XIV; Turkish bows and quivers, some of ivory, beautifully worked; Turkish muskets, swords, and stirrups; Wellington's sabre; 18th cent. arms; arms of Alfonso XII

III. NATIONAL LIBRARY AND MUSEUMS

The Palacio de la Biblioteca y Museos Nacionales (Pl 4) contains several important collections, including the Historical Archives, the National Library, the Archæological Museum, and the Gallery of Modern Art.

The building (1866-94) was designed by *Jareño* and the allegorical sculptures on the W front are by *Agustín Querol*. On the steps in front are statues of St Isidore of Seville and Alfonso el Sabio, by *Alcoverra*, of Ant. de Nebrija (? 1414-1522) and Luis Vives (1492-1540), the humanists, by *Nogués* and *Carbonell*, and of Cervantes and Lope de Vega, by *Fuxá* and *Vancells*. The statues in the main vestibule represent Charles IV and Maria Luisa, by *Barba* and *J. Alvarez*; Isabella II and her consort Don Francisco de Asís, by *Del Valle* and *Piquer*; Isabella II and her son Alfonso, by *Vallmitjana*, and Menéndez Pelayo (1856-1912), the historian, by *Coullaut Valera*.

The **Biblioteca Nacional**, entered from the Paseo de Recoletos (adm. on weekdays only 9.30-5.30; 8-2 in July and Sept.), was founded by Philip V in 1711 by adding the books that he had brought from France to the old Royal Library. It contains c. 750,000 printed books (including 2000 incunabula), and nearly 100,000 MSS, drawings, and engravings. There are 36 rooms, including a general reading room accommodating 320 readers and a special room for students.

Among the valuable MSS exhibited in show cases are the Codex Toletanus (988), a Bible presented to the church of Seville by John, Bp of Cordova; a Mozarabic Bible from Toledo; the Fuero of Zamora (1208); the Fuero Juzgo, a 10th cent. Visigothic MS. from San Isidoro at León; 13th cent. Castilian poems (Poema de los Reyes Magos and de Alexandre), Ávila Bible, with illuminations of the 13-14th cent., *El Libro del Buen Amor*, the poems of the Arcipreste de Hita (14th cent.); the Canzonieri of Petrarch, with 15th cent. illuminations; the Missal of Card. Ximenes; and autographs of Lope de Vega, Tirso de Molina, Calderón de la Barca, etc.—The *Sala de Cervantes* is devoted to 600 of the 800 editions of 'Don Quixote' which have been published. The paintings of incidents in the novel are by *Muñoz Degraín*.

The **Archivo Histórico Nacional**, on the 1st floor of the N. wing, contains upwards of 200,000 documents, mainly from the suppressed monasteries of Sahagún and Poblet (from the 8th cent. onwards).

The **Museo Nacional de Arte Moderno** (adm. 10-4, Sun. 10-1, closed Mon., 1 p., free Sun. and Thurs.) occupies the first floor of the S. wing, together with some rooms on the ground floor. The arrangement of the pictures is frequently altered. The paintings are principally interesting as illustrations of Spanish life and history.

We ascend the S. staircase, which is decorated with sculptures by *V. Vallmitjana*, *J. Álvarez*, *Medina*, and others—VESTIBULE. Portraits of Spanish artists, mainly self-portraits. Collection of modern French medals.

Room I. *Pérez Villamil*, Capilla de los Reyes Nuevos at Toledo; *Ed. Rosales*, Isabella the Catholic dictating her will; *Vic. López*, Duque del Infantado; *V. Bécquer*, La Jota (Aragonese dance); *Goya*, *Queen Maria Luisa; *Rosales*, Death of Lucretia.

Room II. *A. Ferrant*, Discovery of the body of St. Sebastian in the Cloaca Maxima at Rome, *Luis de Madrazo*, Burial of St. Cecilia; *V. López*, Portraits, *E. Sala*, Expulsion of the Jews, Arrest of the Prince of Viana (1421), *Casado*, Surrender of Gen. Dupont at Bailén (1808).

Room III. Portraits by *Federico de Madrazo*; *Mariano Fortuny*, Maria Cristina and her daughter reviewing the Royalist troops during the Carlist War (1835-39) — *Pérez Villamil*, Castle of Gaucín, near Málaga, *L. Vallés*, Joan the Mad — *Gisbert*, Execution of Gen. Torrijos (shot at Málaga by the revolutionaries of 1831). — *P. Gonsalvo*, Interior of La Seo at Zaragoza, *Fortuny*, Battle of Wad-Ras. — *Moreno Carbonero*, Conversion of the Duke of Gandia (afterwards St. Francis Borgia) by his horror at the sight of the corpse of Isabella of Portugal (1539), *Viniegra*, Blessing the fields, *Ramundo de Madrazo*, Portrait of a lady.

Room IV is devoted to the works of the young sculptor Julio Antonio (1889-1919) and Room V (first section) to those of the landscape painter *Carlos Haes* (1829-99), a native of Brussels who established a school in Madrid. His portrait is by *F. de Madrazo*, his bust by *Querol*.

Room V, continued *Múñoz Degraín*, Souvenir of Granada, The Lovers of Teruel, *Santiago Rusiñol*, Gardens of Aranjuez, *Pradilla*, Joan the Mad accompanying her husband's coffin, *Liscano*, Wounded matador, *Gartner*, Wreck of the Armada. — *Joaquín Sorolla*, Children on the beach, Portraits.

Rooms VI-VIII. Contemporary Spanish Painters, *Ignacio Zuloaga*, A Segovian, *Sorolla*, 'And the price of fish is high'; *Salaverría*, Corpus Christi procession at Lezo (Gupúzcoa), *Benedito*, Breton fisherwomen, *Romero de Torres*, Gipsy muse, *Moises*, Portrait of Zuloaga.

GROUND FLOOR. The first room contains recent acquisitions. CORNER ROOM. Water-colours and drawings. FRENCH ROOM. Paintings by *Rosa Bonheur*, *Carolus Duvan*, *Cottet*, and others. The remaining rooms contain paintings by 19th cent. foreign artists and SCULPTURE, *Canova*, Hebe Fountain, works by *Agustín Querol*, *Mariano Benlliure*, and others. — The other ground-floor rooms are used for temporary exhibitions.

The **MUSEO ARQUEOLÓGICO NACIONAL** occupies the E. side of Palacio de los Museos and is entered from the Calle de Serrano (adm. free on weekdays 8-2 or 9-3, Sun. 10-1). The Museum, founded by Isabella II and opened in 1871, is a copious and interesting collection of the art of the human race from prehistoric to modern times. The first floor is devoted to an ethnographical collection (largely American) and to a cabinet of coins and gems.

Ground Floor. The right wing is devoted to PREHISTORIC, EGYPTIAN, AND CLASSICAL ARCHÆOLOGY. ROOM 1. Stone and Bronze Age; Between the windows, Case with baskets, sandals, etc. of woven esparto grass, from Cueva de los Murciélagos, at Albuñol (Granada); stone from a dolmen at Abamia (Oviedo) with a rude representation of a human face.

ROOM 2. Egyptian antiquities, including a surcoat of beads found on a mummy; Coptic stuffs (4-8th cent.), Syrian and Cypriot antiquities.

ROOM 3. Iberian antiquities. Plaster cast of the Lady of Elche, the most remarkable work of Iberian sculpture yet discovered (? 4th cent. B.C.), a bust of a woman with cloak and jewellery (original in the Louvre). In the centre, Man-headed bull, called the 'Sphinx of Balazote'; three bronze bulls' heads from Majorca; *Treasure of Javea (Alicante), gold and silver jewels probably of Phœnician origin, and bronze

idols. Left wall, Armour and pottery from Numantia and Elche; by the other walls, Græco-Phœnician *Sculptures (from c. 450 B.C.) from the Cerro de los Santos (Albacete), many with inscriptions in an unknown tongue, including several statues of priestesses, which were for many centuries venerated as statues of the Blessed Virgin. In this room are several of the so-called 'Toros,' granite beasts of unknown significance that used to abound in the provinces of Ávila, Segovia, León, etc.

Rooms 4-8. Greek, Roman, and Etruscan antiquities. R. 4, Bronzes: On the right, Roman Bronze Tables with the statues of Malaca (Málaga), Urso (Osuna), etc., and a bronze tablet relating to gladiatorial contests at Italica (Seville). Opposite the entrance, Greek and Roman jewellery. In the centre, lamps, etc.; other cases contain statuettes, notably the Minerva of Sigüenza and the Athlete of Majorca, both from originals of the 5th cent. B.C. Here is also a leaden anchor with a Greek inscription.—R. 5, Vases: In a case to the right, *Cylix by Æson (early 4th cent. B.C.), with Theseus and the Minotaur.—R. 6—the North Court—contains Greek and Roman monuments and inscriptions. In the centre, Greek *Puteal, or fountain-basin with the birth of Athene (5th cent. B.C.); Roman circular altar with Bacchic scenes. Several fine tombs, including a Greek *Sarcophagus from Clazomenæ (6th cent. B.C.); Statue of Dionysius; portrait-statues of Antoninus Pius, Lucius Verus, etc.—R. 7, Roman Terracottas.—R. 8, Hispano-Roman ceramics, including Sagunto ware vases of coarse red pottery

We follow the passage leading to the left wing, which is devoted to MEDIEVAL AND RENAISSANCE ART. ROOM 9. Visigothic and Romanesque Art: Ajimez window from San Ginés, Toledo (7th cent.); 11-12th cent. font from San Pedro de Villanueva; under a Romanesque portal from Arlanza (Burgos) is the Virgin of Sahagún, a 12th cent. marble relief. Room 10. Funerary Sculpture: In the centre, tombs of Doña Aldonça de Mendoza (d. 1435) and Doña Constança de Castilla (15th cent.), grand-daughter of Pedro the Cruel, the latter with remarkable alabaster reliefs; to the left, kneeling statues of Pedro the Cruel and of Hernán Cortés, grandson of the conquistador of Mexico, from the Convent of Las Mercés in Madrid.—Room 11—the South Court—is devoted to MOORISH ART. By the walls are reproductions of Moorish buildings in Andalusia, etc., and in the centre is a copy of the Lion Fountain of the Alhambra. By the entrance, Two *Astrolabes, one, the earliest known, dating from 1067. By the Right wall, Large blue and white *Vase, an ablution basin from Córdoba la Vieja, two arches from the Aljafería at Zaragoza, etc. End wall, Cases of Hispano-

Moresque pottery; Arab lamps. Left wall, 12th cent. Stalls from the monastery of Gradedes (León); azulejo tiles; 14th cent. wooden gate from Daroca.

Room 12 contains a fine 16th cent. *Sillería from the monastery of El Parral (Segovia); 16th cent. grille from Santa María de la Almudena (Madrid); retablos and other paintings and sculptures of the 13-15th cent.; coffer and chests. In a glass case, Silver caskets and jewellery mainly of Moorish workmanship; jet figures from Santiago—Room 13. The central glass cases contain smaller objects in ivory, bronze, wood, etc., enamelled reliquaries, crucifixes, and some finely worked arquebuses. By the walls (r. to l.): Ivory *Crucifix of the 11th cent. from San Isidoro at León, inscribed 'Ferdinandus Rex Sancia Regina'; coffer, including a fine *Italian example of the 15th cent.; astrolabe of Philip II (1566); 16th cent. retablo of enamel (Aragonese); gold earrings of Isabella the Catholic; 15th cent. Flemish *Tapestry; cloak of the Infante Philip, son of St. Ferdinand (13th cent.); Hispano-Moresque dishes.

Rooms 14-15. Renaissance Art. The cases contain 18th cent. Spanish porcelain from El Retiro (p. 171), Moncloa (p. 181), Talavera, and Triana; also Wedgwood, Sèvres, and Dresden ware; glass from San Ildefonso (La Granja). On the walls are 17th cent. tapestries with animals, etc., in relief, the gift of the Conde-Duque de Olivares to the Theresian Convent in Madrid. In R. 15 are Spanish costumes of the 18-19th cent.; a statue of St. Mary of Egypt, by *Pedro de Mena* (17th cent.); and a fine steelyard by *Salinas* of Madrid (18th cent.).

We ascend to the **First Floor**. The vestibule at the head of the stairs contains costumes of Spanish colonies, the Philippines, and S. America. In the N. WING (1) are the American Ethnographical Collections, consisting mainly of reproductions, including the Oñate Collection of Mexican and Peruvian terracotta vessels; and Maya sculptures from Yucatán, notably the conspicuous 'Aztec Calendar,' a huge circular stone carved with Mexican symbols, and the monument to the Mexican chief Tizoc. The end room, the *Tesoro*, opened by a guardian, contains precious objects from all periods and climes: The *Treasure of Guarrazar, consisting of the smaller jewels, etc., from the hoard discovered at Guarrazar, near Toledo (comp p. 203); an *Arabic Coffin from León; 16th cent. processional crosses; crozier of Pedro de Luna, the Antipope Benedict XIII (14th cent.); *Treasure of Las Quimbayas, consisting of gold objects found in Colombia; gold sceptre and other articles from Peru. On the walls are two Maya *MSS, and paintings on mother-of-pearl, by *Miguel González* (1698), illustrating the Conquest of Mexico.

The S WING, on the other side of the staircase, contains the Phœnician and Iberian antiquities; objects found in the Carthaginian necropolis at Puig d'es Molins (Cerro de los Molinos) in the island of Iviza; Cerralbo collection from Celtiberian burial-grounds in the provinces of Guadalajara and Soria; bronze and iron age discoveries from Despeñaperros (Jaén) and elsewhere; figured pottery from Numantia. At the end is the collection of *Coins* and *Gems*, in a room hung with fine Brussels tapestries from cartoons by Raphael illustrating the Acts of the Apostles. In the round case by the door is a Roman agate *Vessel from Mérida. Among the 150,000 coins and medals may be mentioned a gold coin of Arsinoë and Berenice; a silver coin of Faustina; the gold ten-doubloon piece of Pedro the Cruel; and other Greek, Roman, Punic, and Spanish pieces; a silver medal of Alfonso V of Aragon, by *Pisanello*; and a bronze medal of Liebana, secretary of Philip II, by *Pompeo Leoni*.

21. EXCURSIONS FROM MADRID

The only excursion of much interest in the immediate neighbourhood of Madrid is that to *El Pardo*, but Madrid is the best base for the interesting expeditions to the *Escorial* and *Aranjuez*, either of which may easily be accomplished in a day. For some travellers, moreover, *Toledo*, *Segovia*, *Ávila*, and *Alcalá de Henares* are most conveniently visited as out-and-home excursions from Madrid.

ENVIRONS OF MADRID (motor-buses, see p. 162). The pleasantest of the immediate environs of Madrid is the residential suburb of *Chamartín de la Rosa* (23,050 inhab.), reached by tramway 30 from the Hipódromo or by motor-bus from the Cybele Fountain. Its most prominent building is the Jesuit *Colegio de las Cuatro Torres*, once the palace of the Dukes of Osuna, which stands in a fine park. This was Napoleon's headquarters in 1808.

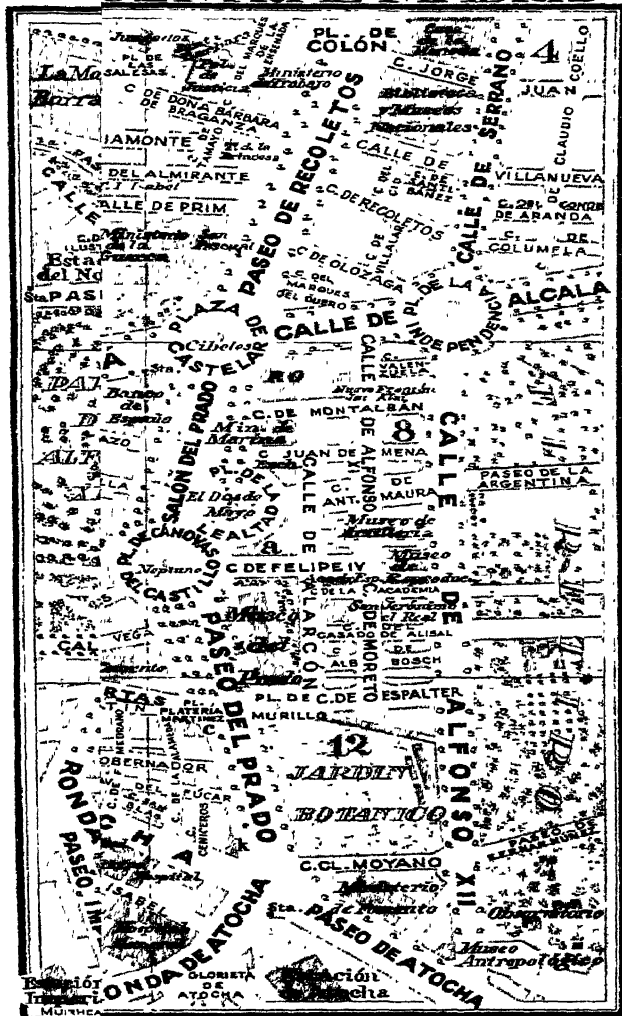
Several local railways afford for those who may be interested a closer view of the monotonous and bare but characteristic environs of the capital.—From the Estación de Cuatro Caminos (tramway terminus; Pl. 14) we may reach (18½ m. N.) *Colmenar Viejo*, a picturesque town (6,402 inhab.) with bull-ranches and a 16th cent. church.—From the Estación de Goya (Pl. 19) a branch-line runs S.W. viâ (12 m.) *Villaviciosa de Odón*, with a château of the counts of Chinchón, and (30 m.) *Navalcarnero*, where Philip IV. married Anne of Austria in 1649, to (46 m.) *Almorox*, a little town on the Alberche and the Toledo-Ávila road, the nearest station to the castle of Escalona (p. 240).—From the Estación del Niño Jesús (Pl. 21) a line runs S.E. to (40 m.) *Colmenar de Oreja*, a small town (5,837 inhab.), where bull-fights take place in the Plaza, viâ (17½ m.) *Arganda*, (29 m.) *Tajuña*, and (38 m.) *Chinchón* (5,074 inhab.), which has an interesting 16th cent. church. *Cinchona* (Peruvian bark) takes its name from a countess of Chinchón, wife of a governor of Peru whom it cured of a fever in 1638.

From *Tajuña* (see above) a branch line diverges to the E., passing many small stations and, beyond (65 m. from Madrid) *Almonacid de Zorita*, ascending the upper valley of the Tagus.—89 m. *Alcázar*, in the Alcarria, is the present terminus.

I. El Pardo

8½ m. MOTOR COACH four times daily in ¾ hr. (1½ p.), starting from the Plaza del Ángel (Pl. 7).—TRAMWAY No. 41, from the Plaza de Santo Domingo (Pl. 2), goes no farther than the Puerta de Hierro, c. 5 m. short of the palace.

CENTRAL MADRID



[illegible]

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0 250 500 1000 Mètres

2

LA MONCLER/OA

CUATRO CAMINOS

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15

LA PROSPERIDAD

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Toledo

Ararúez

Plasencia, Lishym

WATERHEAD GUIDE-BOOKS, LTD.

EL PARDO, a royal demesne and village, $8\frac{1}{2}$ m. N W. of Madrid, is visited for the sake of its palace and of its picturesque and extensive park. We quit Madrid viâ the Paseo de la Florida (p. 181), which skirts the Manzanares, passing the church of San Antonio, and is continued by an attractive avenue to (c. $3\frac{1}{2}$ m) the *Puerta de Hierro* ('iron gate'), erected in 1753 at the entrance to the royal park. The park, enclosed by an eight-foot wall c. 62 m in circuit, is intersected by the Manzanares, and its broken surface, planted with oaks and ilexes, still affords cover for deer and other game. It is divided into 17 sections, with 26 well-built houses for the wardens.

The village (2948 inhab.), founded by Charles III, is divided by a square from the palace of **El Pardo** (adm 1 p; visitors ring), a square edifice with a tower at each corner, surrounded by a moat. The principal entrance is on the S. side.

A hunting lodge, built here in 1461 by Enrique IV, was replaced by a palace begun in 1547 by Charles V and completed in 1558 by Philip II, who adorned it with many works of art. This was almost entirely destroyed by fire in 1604, and the present palace, by Francisco de Mora, dates from the reign of Philip III. Enlarged by Charles III it received its present internal decoration under Charles IV and Ferdinand VII. Here in 1766 Charles III found refuge after the riots roused in Madrid by his unpopular Italian minister Squillaci. In 1885 Alfonso XII died in this palace and the agreement then made by the leaders of the Conservative and Liberal parties to co-operate in carrying on the government of the country is known as the Pact of El Pardo. Maria Cristina, consort of Alfonso XII, was lodged at El Pardo just before her wedding in 1879; and here, too, Princess Ena was received prior to her marriage with Alfonso XIII in 1906. In 1922 a suite in the palace was assigned to the ex-empress Zita and her family after the death of Charles VIII of Austria at Madeira.

In the palace visitors are shown a series of state apartments containing handsome furniture, silk hangings, Buen Retiro porcelain, etc., and adorned with rich modern tapestry, after Goya, Bayeu, Teniers, Aguirre, and others, and with frescoed ceilings by De Mora, Maella, Bayeu, and other Spanish artists. The stucco embellishments of the ceilings in some of the rooms, by Roberto Michel, are noteworthy. The room in which Alfonso XII died is now an oratory in the Gothic style, with stained glass windows and a retablo showing the patron saints of Spain and of the king and queen. The palace theatre, added by Charles IV, was re-decorated with views of Madrid at the marriage of the present sovereigns.

Near the palace stands the **Casita del Principe** (not always open), a charming 'cottage orné' built by Charles IV when Prince of Asturias as a retreat from the severe etiquette of his father's court. It also is handsomely furnished and adorned with frescoed ceilings. The embroideries (Fables of Samaniego) in the Gabinete Bordado are said to have been worked by Maria Lusa, wife of Charles IV.—The church of *Santo Cristo*, on the right bank of the Manzanares near by, is worth a visit for a painted woodcarving of the Entombment, by Gregorio Hernández (17th cent.)—About $2\frac{1}{2}$ m. S.E. of the palace is **La Zarzuela** (rarely accessible), another small palace built by Charles IV, on the site of an earlier one from which Spanish operettas, first played here in the 17th cent., take their name of 'Zarzuelas.'

II. The Escorial

RAILWAY to *El Escorial*, 32 m. (51 km.) in 1-1½ hr. (7 p 35, 5 p 50, 3 p 30 c.) Special return-tickets at reduced fares and valid three days are issued on Sun- and holidays in summer.—Omnibus between *El Escorial* station and the upper village, 50 c., hotel-bus, 75 c.—The guides offering themselves at the station should be ignored.

ROAD, 30 m. (48 km.). There is no regular public motor-bus service, but the various tourist agents run daily excursions (50-75 p., including lunch) The road, which is not very interesting, quits Madrid by the Paseo de la Florida and follows the El Pardo route to (3½ m) the *Puerta de Hierro* —11 m. *Las Rozas*.—At (17½ m) *Puente del Retamar* the gloomy pile of the Escorial comes into sight under the jagged and sullen Sierra —21½ m. *Galapagar*, the last intermediate halt of royal funerals.—30 m. *El Escorial*

From Madrid (*Estación del Norte*) the railway runs viâ (5½ m.) *Pozuelo de Alarcón*, a summer resort, (18½ m.) *Torrelo-dones*, whose dairy-farms supply Madrid with milk, and (23½ m) *Villalba* (p 9), where the Segovia line diverges.—The station of (32 m.) *El Escorial* is in *El Escorial de Abajo*, the lower village (3025 ft.), whence buses ply to (1 m. N W) *El Escorial de Arriba*, the upper village (3280 ft.), beside the monastery In the upper village, a favourite summer resort of the Madrileños, are the hotels: *Reina Victoria*, first class, R. 8½, L. 8½, D. 9½, pens 20-25 p.; *Miranda*, R. 6, L 8, D. 9, pens. 15-27½ p.; *Regina*, R 5, L. 7, D. 8, pens. 15-20 p. The main street is the *Calle de Florida blanca*, parallel with which is the *Calle de la Parada*, skirting the N. façade of the monastery, with the entrance to the Royal Palace, and at the W. end of the *Calle de la Parada* opens the *Plaza del Monasterio*, in front of the W. façade, with the principal entrance. The buildings opposite (*Casas de los Oficios*, de los *Ministerios*, de los *Infantes de la Compañía*) are dependencies of the monastery.

The ***ESCORIAL**, the full title of which is **EL REAL SITIO DE SAN LORENZO EL REAL DEL ESCORIAL**, includes a monastery, a church, a royal palace, a royal mausoleum, and a famous library. Though it still remains the royal burial place it ceased to be a royal residence about 1861. Since 1885 the monastery has been occupied by the *Colegio de Alfonso Doce*, a school for about 200 boys, under the charge of Augustinian monks.

The huge and austere edifice, chiefly Doric in style, is a rectangular parallelogram, c. 745 ft. from N to S. and 580 ft. from E. to W., with towers at the corners and the loftier towers and dome of the church rising in the centre. Statistics strive to convey an idea of its size; it covers an area of 500,000 sq. ft. and it includes 16 courtyards, 1100 exterior windows, 1200 doors, 86 staircases, 88 fountains, and 1000 yds. of painted frescoes. "The edifice has nothing in form or colour which is either royal, religious, or antique. The clean

granite, blue slates, and leaden roof look new, as if built yesterday. The windows are too small, but had they been planned in proportion to the façades the rooms lighted by them would have been too lofty, and thus external appearance was sacrificed to internal accommodation. The redeeming qualities are size, simplicity, and situation. It stands about 3200 ft above the level of the sea and is part and parcel of the mountain out of which it has been constructed, it is so large that it looks grand even amid the mighty buttresses of nature which form an appropriate background to the severe picture."

Admission. Tickets are obtained at the entrance to the palace, on the N. side. Charges, 1 p. for the Pantheon and the Salas Capitulares and 1 p. for the Palace and the Casita del Principe, but these are free on Sun., except the Apartments of Philip II (1 p.). The other parts are open free daily, but gratuities are expected.—Hours of Admission. Church, until 1 & 4-8, Sun. and holidays 2-4.—Pantheon, Sacristy and Choir, and Salas Capitulares, 10-1 & 2-5.—Library 10-12 & 2-4 (closed on Sun.).—Palace 10-4.—Casita del Principe 2-5 (in summer 3-7).

GUIDES. The official tariff for guides is 5 p. for 1-3 pers., for interpreters 10 p. for 1-3 pers. Guides are not admitted to the Pantheon, the Salas Capitulares, or the Palace.

History. The Escorial was built in 1563-84 by Philip II, called by the monks 'the holy founder' and by others 'el Escorialense.' His objects were to obey the wishes of his father Charles V by constructing a royal burial place and to fulfil a vow made by himself during the battle of St. Quentin, which was fought in 1557 on St. Laurence's day (Aug. 10th). The story that the ground-plan of the structure is intended to represent the gridiron on which St. Laurence was martyred is a later fancy, very indifferently supported by the ground-plan itself. The first architect was *Juan Bautista de Toledo*, and the first stone was laid on April 23rd, 1563, but Bautista died in 1567, and the work was completed by his great pupil, *Juan de Herrera*, on Sept. 13th, 1584. The monastery was occupied by fifty Hieronymite monks, under whose direction was a Colegio or theological seminary. Here for fourteen years Philip II lived, half king, half monk, boasting that from the foot of a mountain he governed the world, old and new, with two inches of paper. The palace, though enlarged and richly decorated by later monarchs, was intended by Philip as a simple appanage of the monastery, where he might spend his latter days in religious peace. But for the decoration and enrichment of the rest vast sums were spent. Distinguished artists from Italy and elsewhere were invited to cover the walls with frescoes and paintings; rare books and MSS. made the library one of the most valuable in the world; while the church was enriched with paintings, statuary, vessels of gold and silver, and costly reliquaries enshrining (it is said) over 7000 sacred relics. In 1671 the monastery and some of its valuable contents were damaged by a fire; and in 1808 the building was plundered of its rich golden ornaments by the French under La Houssaye, who also seriously injured the exterior. Ferdinand VII did what he could to repair the damage, but at his death many of the best pictures were removed to Madrid, and others followed in 1837 when the Carlists were threatening Segovia.

The principal entrance is in the centre of the main or W. façade, while on the left is the entrance to the Colegio (p. 210), on the right that to the convent. The main portal, built of huge blocks of stone each drawn to the site by forty span of oxen, is surmounted by a colossal stone statue of St. Laurence, with head, hands, and feet of marble. Passing through the vestibule (within which, on the right, is the entrance to the

Library (p 215), we enter the *Patio de los Reyes*, a spacious court taking its name from the six colossal statues of Kings of Judah high up on the façade of the church immediately opposite us. These, like the statue of St. Laurence, are by Monegro. A plate of gold on a pinnacle above the church is said to have been placed there to show that the colossal expense of the Escorial had not exhausted the royal resources.

The ***Church**, or **Templo**, with two towers and a central dome surmounted by a lantern bearing a cross, 310 ft. above the pavement, is entered through the dark *Bajo Coro*, or lower choir, whose flat vault (the 'bóveda plana'), a triumph of architectural skill, supports the upper choir. The interior of the church, square in plan, with four massive piers (26 ft. square) supporting the central cupola (55 ft. in diameter and 295 ft. high), conveys by its fine proportions, its bold vaulting, and its granite simplicity, an impression of grandeur.

Around the church are 42 subsidiary altars, some of which have admirable altar-pieces (by Navarrete, Zuccaro, Pellegrino Tibaldi, Luca Cambiaso, Michiel Coxie, and others). On the vaulting are eight large frescoes by Luca Giordano: in front of the Coro, Last Judgment, N. (1) aisle, Triumph of the Church Militant, Israelites in the Wilderness, Annunciation, Conception, Nativity, and Adoration of the Magi, in front of the Capilla Mayor, Death, Burial, and Assumption of the Virgin, S aisle, Condemnation of St. Jerome, Israelites defeat the Amalekites, Immaculate Conception.

The ***Capilla Mayor**, adorned with precious marbles, is approached by a low flight of steps. The *Retablo* of the high altar, 93 ft. high, an elaborate design in costly marbles and gilded bronze by Giacomo Trezzo of Milan, shows the four architectural orders and includes heroic statues and medallions of Saints and Evangelists by Leone Leoni and his son Pompeo, and paintings by Pellegrino Tibaldi (Adoration, Nativity, St. Lawrence) and F. Zuccaro (Scourging, Bearing of the Cross, Assumption of the Virgin). On each side of the high altar are the *Óratorios*, low chambers of black marble for the royal family, and on these are the so-called ***Enterramientos Reales**, kneeling bronze-gilt groups of royal personages, remarkable as portraits and for the costumes and heraldic decorations. On the left are Charles V, clad in the imperial mantle, with his wife Isabel (mother of Philip II), his daughter Maria, and his sisters Eleonora and Maria. On the right kneel Philip II, in the royal mantle, Anna, his fourth wife, Isabel, his third wife, and Maria, his first wife, with her son Don Carlos. Mary of England, Philip's second wife, is absent. This group is by Pompeo Leoni.

Philip II died in a small room near the oratory on the right approached from the palace (see p. 216).

In the S.E. corner of the church a door admits to a vestibule, beyond which, and passing through the *Antesacristía*, with its arabesque ceiling, we enter the **Sacristía**, a long and handsome room, with arabesque ceiling-paintings by N.

Granelo and Fabricio Castello. The presses here contain finely worked ecclesiastical vestments; above are mirrors, including one presented by Anne of Austria, and on the walls are some notable paintings by Zurbarán, Ribera (Deposition from the Cross), El Greco (Saints), and others. At the end of the room is the *RETABLO DE LA SANTA FORMA, behind which is preserved the sacred host or wafer (Santa Forma) which bled at Gorcum in Holland when trampled on by Zwinglian soldiers in 1525. Bas-reliefs on the altar represent the miracle and the presentation of the wafer to Philip II by Rudolph II of Germany. The painting on the retablo, the masterpiece of Claudio Coello, depicts, with admirable perspective, the solemn reception of the holy relic in this sacristy. The heads are portraits: Charles II, who erected the altar, kneels in the centre; behind him are the dukes of Medinaceli and Pastrana; the prior is Santos, historian of the Escorial; and low down on the left is the painter. The host is preserved in a bronze-gilt tabernacle, presented by Isabella II, in the *Camarin*, a richly decorated chamber behind the altar; and on Sept. 29th and Oct. 28th Coello's painting is drawn up, and the Santa Forma is exhibited to the faithful.

Coro Alto. By a staircase on the E. side of the Antesacristía we ascend to visit the High Choir, situated above the Coro Bajo and overlooking the W. end of the church. The dark rich stalls are carved in seven sorts of wood, after Herrera's design. Here Philip II frequently joined the devotions of the monks and here, according to the story, in his stall at the S.W. angle, he received the news of the momentous victory of Lépanto without moving a muscle. though at the end of the service he ordered a *Te Deum* to be chanted. The choir, decorated with frescoes by Cincinnato and Luqueto, contains also a huge but wonderfully poised lectern, a rock crystal chandelier, and the fine organ. In the *Antecoros* are kept 218 parchment choir books of great size, some of them with illuminations by Andrés de León and Julián de la Fuente. A small chamber behind the coro contains a celebrated white marble *Christ, given to Philip II by the Grand Duke of Tuscany in 1576, and carefully carried hither on men's shoulders from Barcelona. The inscription records that it was made by Benvenuto Cellini of Florence in 1562, in whose autobiography it is described. Ford approved the anatomy of the figure, "but the expression of the face is ordinary and the space between the nose and lips too great, which is destructive of classical beauty." The present girdle replaces the handkerchief which Philip is said to have tied around the nude figure.

We return to the Antesacristía and enter the vestibule

leading to the church. Off this passage on the right is the *Bajada a los Panteones*, or staircase to the royal tomb-chamber. As we descend we pass the entrance to the Panteón de los Infantes (see below) and farther down the door of the *Pudridero*, or vault in which the royal corpses remain for five years before being committed to their final resting places. At the foot of the staircase we enter the **Panteón de los Reyes**, an octagonal vault c. 30 ft in diameter, situated directly beneath the Capula Mayor of the church. This chamber was left in bare and dignified simplicity by Philip II; the gorgeous decoration of marble and gilt bronze dates from Philip III and Philip IV. The body of Charles V was transferred hither c. 1634 from the old church (p. 215), and all later Spanish monarchs lie here, except Philip V and Ferdinand VI with their queens. Opposite the entrance is an altar, with a crucifix by Pietro Tacca; and on six sides are horizontal recesses with 24 black marble sarcophagi in antique style, each bearing the name of the occupant. Kings (including Queen Isabella II) lie to the left of the altar, queens who have been the mothers of kings lie to the right. Above the door are two more sarcophagi, one containing the remains of Don Francisco de Asis, consort of Isabella II.—The *Panteón de los Infantes*, with several chambers, contains the tombs of princes and of queens ineligible for the royal vault. In the 5th chamber is the marble tomb, with recumbent effigy, of Don John of Austria (1547–78), half-brother of Philip II and victor at Lepanto, and in the last is interred Don Carlos, son of Philip II (1545–68).

We reascend to the Antesacristía and thence enter the **Lower Cloister** (*Claustro Principal Bajo*) surrounding the gardens of the spacious *Patio de los Evangelistas*, which takes its name from the statues of the Evangelists (by Monegro) on the little Doric temple in the centre. The frescoes in the cloister are of little value. On the S. side are the **Chapter Rooms** (*Salas Capitulares*), now containing some good pictures. The Pompeian ceiling frescoes are by Granelo and Castello.

CENTRAL VESTIBULE. *H. Bosch*, The Pleasures of the World, The Hay-Wain (two allegorical triptychs), Ecce Homo; *Palmer*, St. Christopher; *A. Cano*, Madonna and Child.—Room on the right. *Ribera*, Saint; *P. Veronese* (?), Annunciation; *Velázquez*, *Joseph's coat of many colours (painted in Italy, c. 1630); *Ribera*, Jacob guarding Laban's flock; *Titian*, Last Supper (painted in 1654 for the refectory of the Escorial; mutilated and retouched); *Navarrete*, Martyrdom of St. James; *El Greco*, *St. Maurice and his fellow martyrs of the Theban Legion (1582), *Gloria de Felipe II' (Philip II's dream of heaven and hell), St. Francis; *Titian*, St. Jerome; *Ribera*, Nativity, Trinity.—Room on the left. *Valdés Leal*, Nativity; works by *Zurbarán*, *Giordano*, and *Cortona*; *After Velázquez*, Innocent X; *Tintoretto*, Nativity, Esther and Ahasuerus, Christ washing the Disciples' feet, Mary Magdalen; *R. Van der Weyden*, *Descent from the Cross, Christ on the Cross between the Madonna and St. John; *Tintoretto*, Pietà; *Palma Vecchio*, St. Jerome; works by *Vaccaro*, *Giordano*,

Guercino, and *P. Veronese*.—END ROOM. Embroidered *Vestments; silver-gilt retablo; glass-case containing an ivory diptych and casket of the 10th cent.; embroidered book cover, enamel casket of the 14th cent., once belonging to Joan the Mad. Church plate.—Bishop's mitre in Mexican work (16th cent).—*Carreño*, Portraits of Charles II and Mariana of Bavaria; *Nicolás Vergara*, Alabaster figure of St. John the Baptist.

At the S.W. angle of the cloister is the **Old Church** (*Iglesia Vieja*), in which the body of Charles V lay until 1634 (comp. p. 214). It contains three paintings attributed to *Titian* (Adoration of the Magi, Ecce Homo, Martyrdom of St. Laurence). On the walls are mortuary crowns of Spanish kings.—A grand **Staircase** (*Escalera Principal*), designed by Juan Bautista Castello (El Bergamasco), ascends from the W. side of the Lower Cloister to the Upper Cloister. The friezes, painted by *Luca Giordano*, depict the Battle, Siege, and Surrender of St. Quentin (p. 211), and Philip II and his architects planning the Escorial. By Giordano is likewise the *Ceiling-painting, 'La Gloria' or St. Laurence ascending to heaven accompanied by saints and the blessed, among whom may be recognized portraits of Charles V, Philip II, and Charles II.

THE UPPER CLOISTER (adm only by special permission of the Intendente de la Real Casa at Madrid) contains paintings by Navarrete, Carducci, and others. Through it access is obtained to the *Aulas de Moral*, in which the monks met to discuss points of morality and theology. Adjoining is the *Camarin de Santa Teresa*, which contains MSS. and the inkbottle of St. Teresa of Ávila (d. 1582), and other relics, including an amphora said to have been used at Cana of Galilee, an altar-cloth formerly belonging to St. Thomas Becket, and some curious instruments of torture.

On leaving the lower cloister we visit the *Sala de Secretos*, on the right of the entrance to the church, so called from its peculiar acoustic properties, owing to which a whisper in one corner can be overheard in the corner opposite.

We return to the vestibule at the main entrance of the monastery (p. 211) and thence ascend to the ***Library** (*Biblioteca de Impresos*), a long vaulted room with a marble pavement above the vestibule. In the bookcases, made by José Flecha from Doric designs by Herrera, the older books stand with their front edges bearing their titles turned outward, as arranged by Arias Montano, the first librarian. Down the centre of the room are placed marble tables for the use of readers and revolving glass-cases with some of the chief treasures. The frescoes (in colours "too gaudy for the sober books" remarks Ford) by Tibaldi (ceiling) and Carducci refer to the liberal arts and sciences. On the walls are portraits of Charles V, Philip II ("full of identity and individuality"), and Philip III, all by Pantoja de la Cruz; of Charles II, by Carreño; of Herrera, architect of the Escorial, and of Fray José de Sigüenza, its librarian.

Among the rarities shown in the glass-cases are: Missals of Charles V, Ferdinand and Isabella, and Philip II; the Codex Aureus, richly bound, with the

Gospels in gold letters, made for the Emp. Conrad II and Henry III (early 11th cent.), the Codex Albeldensis (976), 15th cent. Virgil, written in Spain, 15th cent. Apocalypse, with elaborate illustrations; the Cantiga de Santa María, by Alonso el Sabio—The globe belonged to Philip II.

The library, in spite of vicissitudes in the past, contains c. 40,000 printed volumes and nearly 4000 MSS. A catalogue of the books has been completed by the Augustinian fathers. The *Biblioteca de Manuscritos*, shown only by special permission, is rich in Arabic MSS, many of which, belonging to King Zidan of Morocco, were captured in 1611 in a Moorish vessel off Saleh by a sea-captain of Philip III.

We quit the monastery by the main portal and, turning to the right, proceed to the middle of the N. façade, where the *Entrada del Palacio* admits us to the **Royal Palace** (*Palacio Real*). Visitors mount to the first floor and await the attendant who escorts them. The series of small rooms first shown are notable for their *Tapestries, mostly made at Madrid after Teniers, Wouverman, Goya, Bayeu, and others. In the Sala de las Batallas is a long fresco by Granelo and Fabricio Castello (1587) of the Battle of Híguera in 1431. The costumes in this fresco, which was copied from an earlier work found in the Alcázar at Seville, are of great historical interest. Between the windows and at the ends of the room are other military and naval scenes.—We descend to the next floor and visit the rooms of the Infanta Isabella, daughter of Philip II, which contain some interesting historical relics, including a harmonium used by Charles V at Yuste (p. 323) and the litter that carried Philip II on his last painful journey to the Escorial. Finally we enter the unpretending *Apartments of Philip II*, in which he died of a lingering and painful disease in Sept., 1598. The room in which the king gave audience and received ambassadors in this remote spot has whitewashed walls and a brick floor and contains furniture and other memorials of the austere monarch (inkstand, portfolio, mass-book, celestial globe, etc.). Among the pictures on the walls is a curious painting of the Seven Deadly Sins, by Hieronymus Bosch. Opening off this room are two small square cabinets. The simple bedchamber adjoins, but the king is said to have expired in a small recess commanding a view (through movable shutters) of the high altar in the church, upon which his last dying gaze was fixed.

We return to the rooms of the Infanta Isabella and descend to the exit in the *Patio de Coches*.

On quitting the palace we turn to the right and may regain the station through the *Jardines del Príncipe*, in which stands the **Casita del Príncipe**, or *Casita de Abajo* (adm. p. 211), a miniature country house in the style of the Casa del Labrador at Aranjuez (p. 218), built in 1772 by Juan de Villanueva for Charles IV when prince. The elaborately decorated rooms contain numerous small art objects and a collection of paintings of the Spanish, Italian, and French schools. Some of

the ceilings are admirably painted in the Pompeian style. One of the rooms is decorated with over 200 plaques of Buen Retiro porcelain showing mythological scenes.—The exit from the gardens is close to the station

About 2 m S W of the monastery is the *Silla del Rey*, an eminence with steps and benches hewn in the rock, whence Philip II used to view the gradual rise of his great building

From the Escorial a good road runs N E. to (23½ m) *La Granja* (p. 238), viâ Guadarrama and the Puerto de Navacerrada (comp p 251)

III. Aranjuez

RAILWAY, 30½ m (49 km.), in ¾–1¾ hr (7 p 5, 5 p 45, 3 p. 35 c.) Special return tickets at reduced fares and valid three days are issued on Sun. and holidays in summer

ROAD, 30 m (48 km.) We quit Madrid viâ the Paseo de las Delicias (Pl. 23) and follow the main road to the south.—17 m. *Valdemoro*.—A rapid descent with two bends brings us to (24 m) a bridge over the Jarama.—Aranjuez comes into sight and we enter it by (30 m) a suspension bridge over the Tagus.

Admission. Tickets of admission to the palace and gardens (1 p.; with detachable coupons for the various sights) may be obtained in Madrid from the Mayordomía de la Casa Real (p. 175) or in Aranjuez from the Administrador del Real Patrimonio, at the Casa del Infante, Plaza de la Libertad (9.30–2). The Casa del Labrador is open only in the afternoon (12 or 1–5, in summer 2–6), but the other sights are open from 9–12 and usually 2–6. The gardens are not open in bad weather.—GUIDES, 2–2½ p. per hour, are not necessary. The chief points (c. 4 hrs) are the Palace, the Jardín de la Isla, and the Casa del Labrador.

From Madrid (Estación del Mediodía) to (30½ m., 49 km.) *Aranjuez*, where omnibuses and cabs meet the trains, see p. 220.—**ARANJUEZ** (*Hot. Pastor*, R. 5, L. 7, D. 7½, pens. from 12 p.; restaurants near the entrance to the palace), a verdant oasis in the dry and tawny Castilian plain and formerly a favourite pleasure of the Spanish court, is famous for its beautiful gardens, its luxuriant elms and plane-trees, its watersprings, and its nightingales. It is noted, too, for its asparagus and strawberries. A wide avenue leads from the station to the palace, beyond which lies the town.

The town (13,335 inhab.), of no great interest, is laid out on the chess-board plan. Its chief square, close to the palace, is the PLAZA DE LA LIBERTAD, bounded on one side by the *Casa de Oficios* (1584–1762), the courtiers' quarters, on the other by the pretty little *Jardín de Isabel II* and the *Casa del Infante*. In the centre is the Fuente de Diana or de las Cadenas (the chains), at the S. end the chapel of *San Antonio*, and at the N. end the Parterre de Palacio (p. 218). The post office is in the Calle de Almuvar, a little to the E. The convent of *San Pascual* (1765), at the S E. end of the town, contains an altarpiece by Raphael Mengs. Farther S is the Plaza de Toros, c. ½ m. beyond which rises the *Mirador de Cristina* commanding a wide view. Near the town is an important Wireless Station. Aranjuez was formerly an important horse-breeding centre, but the *Caballerías Reales*, or royal stables, are now empty and of little interest.

The **Palace** (adm., see above), in its present state an 18th cent. building in the style of Louis XIV, is entered from the arcade on the S. side

History. The summer residence built here in 1387 by Lorenzo Suarez de Figueroa, Grand Master of the Order of Santiago, became royal property when the mastership of the order was merged in the crown under Ferdinand and Isabella. Charles V made it a shooting-box, and Philip II, whose architects

were Juan Bautista de Toledo and Juan de Herrera (comp. p. 211), enlarged it to a palace. Philip's palace, however, was practically destroyed by fire in 1650 and 1655 and the present edifice is a reconstruction of 1727, designed for Philip V by Pedro Caro, with two wings added fifty years later by Charles III. Philip II introduced elms from England to shade his gardens, and subsequent monarchs contributed to the embellishment of the palaces and grounds—Schiller places the scene of his 'Don Carlos' at Aranjuez, under Philip II. It was at Aranjuez that Charles IV in March, 1808, abdicated in favour of his son Ferdinand VII.

Visitors are escorted through a long series of apartments containing frescoed ceilings and paintings by Luca Giordano, Raphael Mengs, Teniers, Ribera, Maella, Bayeu, and others, besides handsome furniture, fine hangings, mirrors, and inlaid woodwork. The Annunciation in the *Chapel* is ascribed to Maella; here is also a fine ivory crucifix. The plaques of Buen Retiro porcelain in the *Music Room* were designed in the Japanese style for Charles III by Giuseppe Gricci of Naples c. 1763. The mirrors made in the factory at La Granja add to the sumptuous effect. Espalter's painting of 'El Último Suspiro del Moro' (Boabdil's last view of Granada) hangs in the antechamber of the *Oratorio*, in which Joseph Bonaparte heard mass in Dec. 1808.

From the E. façade of the palace the ornamental *Parterre de Palacio*, laid out by Philip V, with its flower-beds and fountains, of which the large Fuente de Hércules is the chief, stretches towards the suspension bridge (see below). At the palace end of the Parterre a couple of small bridges span the overflow canal known as La Ría to the beautiful **Jardin de la Isla* dating from 1746. The charming avenues and walks of this garden, the finest in Aranjuez, with their trees and box-hedges, abound in ornamental fountains in the 18th cent. taste, dedicated to Bacchus, Apollo, Venus, Neptune, etc. The main jet of the Fuente del Reloj serves as the gnomon of a sundial, and in a walk overlooked by the palace are surprise waterworks known as the Burladores or jesters. One of the finest avenues is the Salón de los Reyes Católicos, with its luxuriant plane-trees, which skirts the Tagus. At the W. end of the garden is the *Jardin de la Isleta*, whence we return along the bank of the Ría.

The *Suspension Bridge* (Puente Colgante), which carries the Madrid road across the Tagus, was built in 1834 and is decorated with statues of the Four Continents. From the broad open space at its S. end the *Calle de la Reina, a superb avenue of plane-trees and elms runs to the right (E.) up the valley of the Tagus for c. 3 m., skirting the Jardin del Principe (l.; p. 219) and passing (c. 1½ m.) the entrance (r.) to the *Casa del Labrador*, a 'farmer's cottage' in the spirit of the Petit Trianon at Versailles, built in 1803 for Charles IV (adm. see p. 217). The façade is decorated with thirteen statues and in the hall are twenty marble busts. In front is a fountain with figures of Thirst, Envy, and Hunger. The

apartments in this little palace are elaborately decorated and richly furnished, and contain many noteworthy and curious works in the minor arts. The ceilings are frescoed by Vicente López, Maella and other Spanish artists. The *Sculpture Gallery* on the first floor has a ceiling painting by Zacarías Velázquez and contains over twenty antique busts and hermæ, Roman mosaics from Mérida, etc. In the centre is a musical clock in the shape of Trajan's Column. In the *Sala de Maria Luisa*, with a ceiling painted by Bayeu and Maella, are a table and chair of malachite presented by Prince Demidoff to Isabella II. The panelled walls of the *Gabinete de Platina* have bronze ornaments plated with gold and silver.—At the top of the *Service Staircase* is a fresco by Z. Velázquez of the artist's wife and children in a balcony.

From the Casa del Labrador we may return to the town through the *Jardin del Príncipe*, between the Calle de la Reina and the Tagus, a creation of Charles IV before his accession. Shaded by large trees and embellished with fountains it includes various sections such as the *Jardin de Primavera*, the Anglo-Chinese Garden, the Spanish Garden, and, in the N.W. angle, on the Tagus, the *Florera* or English Garden, laid out by Richard Wall, an Irishman.

From a landing-place a little E. of the English Garden we may ferry across the river (gratuity) to the *Casa de Marmos* on the opposite bank, originally built by Charles III in connection with a scheme for improving the navigation of the river, but now a royal boat-house. Here may be seen the decorated pleasure-boats of Isabella II, Charles IV, Alfonso XII, and Alfonso XIII.

From Aranjuez to Cuenca, see Rte. 23, to Toledo, see p. 220.

From Madrid to *Ávila*, *Valladolid*, *Burgos*, *San Sebastián*, and *Irún*, see Rte. 1; to *Barcelona*, see Rtes. 24 and 10; to *Cuenca*, see Rte. 23; to *León*, *Oviedo*, and *Gijón*, see Rte. 28; to *Lugo* and *La Coruña*, see Rte. 29; to *Palencia* and *Santander*, see Rte. 26; to *Salamanca*, see Rte. 31; to *Segovia*, see Rte. 25; to *Talavera* (Cáceres, Lisbon), see Rte. 32; to *Toledo*, see Rte. 22; to *Vigo* and *Santiago*, see Rte. 30; to *Zaragoza*, see Rte. 24.

For the routes from Madrid to *Murcia*, *Alicante*, *Andalusia*, etc., see the *Blue Guide to Southern Spain and Portugal*.

22. FROM MADRID TO TOLEDO

RAILWAYS. Toledo is 1½ hr. from Madrid by express train, and 2–2½ hrs. by ordinary train. The route viâ Aranjuez is recommended as travellers on that line have an opportunity of visiting that town (and Cuenca) en route. Both routes start at the Mediodía station (Pl. 20).—Travellers approaching Madrid by the main line from Lisbon viâ Talavera may leave the train at the station of *Bargas* (p. 316), 39 m. from Madrid, and thence proceed by motor-bus to Toledo.

ROAD (excursion-cars from Madrid, c. 60 p. per person), 43½ m., undulating and somewhat monotonous, and apt to be much worn. We quit Madrid viâ

the Calle, Puerta, and Puente de Toledo (Pl. 22) and beyond the Manzanares traverse the suburb of *Carabanchel*.—7½ m *Getafe* (see below).—13 m. *Parla*—16½ m. *Torrejón*—23 m. *Illescas* has a fine Mudéjar church tower and, in the Calle Mayor, the house occupied by Francis I after his captivity in Madrid—31 m. *Cabañas de la Sagra*.—36½ m. *Ohas del Rey*.—43½ m. **Toledo** (p. 221)

A. Railway viâ Aranjuez

56½ m. (91 km.) in 1½–3¼ hrs. (13 p. 10, 10 p. 15, 6 p. 25 c.). This is the route of the direct express to and from Toledo which enables the town to be visited in one day.

Quitting the Mediodía station we cross the Manzanares and run S. over a monotonous plain, with a retrospective view of Madrid and the Sierra de Guadarrama.—At (5 m.) *Villaverde Bajo* the line to Cáceres (Lisbon) diverges on the right—8½ m. *Getafe* (Alicante station), a small town with two stations, the chief passenger aerodrome of Madrid, and a church containing pictures by Coello and a retablo by Alonso Cano, lies c. 1¼ m. S.W. of the *Cerro de los Angeles*, a low hill regarded as the exact centre of Spain. On the top of the hill are a chapel and a colossal Monument of the Sacred Heart (1919), much visited at Whitsuntide.—At (13 m.) *Pinto* is the old castle in which Philip II confined the ambitious and intriguing Princess of Eboli—17½ m. *Valdemoro*.—21 m. *Ciempozuelos*, with salt deposits.—Beyond (25½ m.) *Seseña* we cross the Jarama and, a little farther on, the Tagus—30½ m. **Aranjuez**, station for the famous royal residence and junction for the branch line to *Cuenca* (p. 241), see p. 217.—Beyond Aranjuez the railway skirts the royal demesne for some time, then enters a treeless region. On our right is the Tagus.—At (40½ m.) *Castillejo* we leave on the left the main line to Alicante. Our branch line soon brings us to (48 m.) *Algodor*, where we join the shorter line from Madrid viâ Torrejón. The main line to Ciudad Real, etc., goes on to the S. As we approach the terminus the remains of the Palacio de Galiana (p. 240) are seen in the wooded meadows on the right—56½ m. **Toledo**, see p. 221.

B. Railway viâ Torrejón

48 m. (77 km.) in 2–2½ hrs. (11 p. 5, 8 p. 35, 5 p. 50 c.). This is the shorter though slower route, and there are cheap return tickets (14 p. 35, 10 p. 85, 7 p. 10 c.) valid for one or two days but not available for the express trains on the Aranjuez route.

From Madrid (Mediodía) to (8½ m.) *Getafe* (Badajoz station), see above—17½ m. *Torrejón de Velasco*—22½ m. *Yeles y Esquivias*. Cervantes in 1584 married a lady of Esquivias, by whom his pastoral of 'Galatea' is said to have been inspired and upon whom he settled 100 ducats—30 m. *Pantoja y Alameda de la Sagra*, the latter 2½ m. to the S.E.—Beyond (36 m.) *Villaseca y Mocejón* we cross the Tagus and at (38½ m.) *Algodor* we join the line from Madrid viâ Aranjuez (see above).—48 m. **Toledo**, see p. 221.

56½ m. **TOLEDO** (25,251 inhab.), the ancient and proud capital of Castile, finely situated on a rugged bluff (1820 ft.) washed on all sides save the north by a loop of the impetuous Tagus in its deep gorge, is one of the most remarkable and historic towns in Europe. Of all Spanish cities it best repays a visit from the lover of the past, as nearly every period of Spanish history has left its imprint on the town. Its superb Cathedral, a museum of applied art, is purely Gothic in style; but, in spite of a certain amount of modernization, Toledo retains a Moorish stamp in its steep and tortuous streets or wynds, too narrow for wheeled traffic, and in its outwardly plain houses with nail-studded doors guarding the pleasant patios within, and Mozarabic and Mudéjar art may be studied to advantage in many of the churches and private mansions. The passage of tourists of every nationality lends a certain amount of life to modern Toledo but the city itself, save for the royal weapon factory, is nowadays little more than a museum. The archbishop of Toledo is the primate of Spain, and the city is the capital of a province whose hilly portions, the *Montes de Toledo*, separate the basins of the Tagus and the Guadiana.

Railway Station (beyond Pl. C 3), E. of the town. Motor-bus to the Plaza de Zocodover, 50 c, each package of luggage, 50 c

Hotels. In Holy Week the hotels are crowded and prices are raised. **CASTILLA** (Pl. a, C 3), Plaza San Agustín, R. 20, L. or D. 10, pens. from 35 p, good but not cheap; **LINO** (Pl. c; C 2), 15 Calle de Santa Justa, R. 5-6, L. or D. 7½, pens. 12-15 p., old-established; **IMPERIAL** (Pl. b, C 3), 7 Cuesta del Alcázar, R. 6, L. 6, D. 6½, pens. 15 p., plain but very fair, **GRANULLAQUE** (Pl. d; C 3), Plaza de Barrio Rey, R. 4, L. or D. 6, pens. from 12½ p.

Cafés. *Suizo*, *Imperial*, both in the Plaza Zocodover.

Post Office (Pl. B 4), Plaza Juan de Mariana, facing the church of San Juan Bautista.—**TELEGRAPH OFFICE** (Pl. C 3), 8 Cuesta del Alcázar, opposite the Hot. Imperial.

Motor-Buses from the Pl. Zocodover to *Bargas* (2½ p); *Villaseca-Mocejón*

(3½ p.); *Los Navalmorales* (12 p), *Madridijos* via Orgaz (18 p. 60 c), etc.—Excursion Cars from Madrid, see p. 208.

Plaza de Toros (Pl. B 1), bull fights in April, August, and September.

Popular Festivals. Holy Week and Corpus Christi Day are celebrated by special services and processions. Jan. 22nd is the feast of St. Ildephonsus. On April 30th and May 1st respectively, *Romerías* at the Ermita de Nuestra Señora de la Cabeza (p. 240) and the Ermita de la Virgen del Valle (p. 240). August 14th-20th, annual fair and (Aug. 19th) festival of the Virgen del Sagrario (p. 227).—Market in the Zocodover every Tuesday.

Specialities of Toledo are the weapons and damascened articles made in the weapon factory (exhibition at Santa Maria la Blanca) and confectionery (marzipan).

Tourist Office, 25 Plaza de Zocodover, where guides to the town may be engaged (c. 10 p. per day).

One Day in Toledo. It is impossible to gain more than a superficial impression of the beauty and interest of the city in one day, but since time often presses, though Spain (least of all Toledo) is not adapted for hurried sightseers, the following plan of visit is recommended. A professional guide is by no means essential unless a visit by motor-car (not advised) is contemplated, the visitor should be able to guide himself by the principal buildings, nearly all of which have their name clearly displayed. The naming of the streets is erratic; some streets have no names displayed at all; in others the old name and the new

appear on opposite sides. An effort has been made to show accurately on the plan (p. 238) every twist and angle of the narrow lanes rather than to indicate their names. As a matter of fact the traveller who is not in a hurry need not fear to lose himself in Toledo, he will sooner or later emerge in some familiar street or square.

PLAN OF VISIT (N.B. the Cathedral should be left until the afternoon, when the chapels etc. are open). Morning: Starting from the Zocodover, visit Santo Tomé and San Juan de los Reyes, with a glimpse at the Puente San Martín; return by Santa María la Blanca, El Transito, and the House of El Greco. Any spare time may be devoted to the Alcázar.—Afternoon: Cathedral (at least 1½ hr. required); return to the Zocodover and visit the Hospital de Santa Cruz (museum) and the Capilla de San Jerónimo; then follow the Paseo del Miradero to the Puerta del Sol and Cristo de la Luz. Spare time may be devoted to S. Vicente (parochial museum) or the Hospital de Tavera. Travellers by road from Madrid may call at this hospital on their way into or out of Toledo.

History. *Toletum*, the chief town of the Carpetani, captured in 193 B.C. by the Romans, is described by Livy as "urbs parva sed loco munita." It was favoured by the Goths, and was established as their capital by Leovigild in 570. It was one of the few cities whose Roman walls were spared by Witiza, and Wamba, who built the first castle on the site of the Alcázar, is regarded as one of its first benefactors. Division among the Goths enabled the Moors to capture it in 714, and *Tolatlola*, under their benign sway, soon became a centre of trade, peopled largely by Jews and Mozarabic Christians (the descendants of the Goths), both of whom were allowed to exercise their worship in peace. An attempt to confiscate the wealth of the Jews led the latter to appeal to the growing Christian power for assistance, and Alonso VI, aided by the Cid, entered Toledo in triumph in 1085, forthwith styling himself Emperor of Toledo. The Christian monarchs maintained the Moorish policy of religious tolerance despite the interference of the jealous Christian prelates (comp. p. 224), and Toledo continued prosperous as the capital of the Christian kingdom and the headquarters of renewed assaults against the Moors of the south. In the 16th cent. it was the chief stronghold of the Comuneros against the absolutism of Charles V, and after their leader, Juan de Padilla, had been defeated at Villalar (1521) the town was defended by his widow, María de Pacheco and by the warlike archbishop Antonio de Acuña. The Inquisition, which drove out the Jews, the transference of the court by Philip II to Madrid, and the expulsion of the Moriscos by Philip III put an end to the prosperity of Toledo, though the immemorial secret of forging steel weapons still remains the peculiar property of the 'Ciudad Imperial y Coronada.'

Among famous natives of Toledo are the Rabbi Ben Ezra (? 1093–1167), the Hebrew writer, Juana la Loca ('Joan the Mad,' 1479–1555), daughter of Ferdinand and Isabella, Juan de Padilla (1484–1521), the Comunero leader, and Garcilaso de la Vega (1503–36), the warrior poet. Doménico Theotocópulos (1541–1614), known as El Greco, settled for life in Toledo c. 1578, and Lope de Vega, the dramatist, lived in Toledo from 1614 until shortly before his death in 1635.

The Castilian tongue as spoken at Toledo is considered the purest form of the Spanish language.

From the railway station, on the right bank of the Tagus, E. of the town, the Paseo de las Rosas, passing below the shattered *Castle of San Servando* (p. 240), leads to the famous ***Puente de Alcántara** (Pl. C 3), which spans the rocky gorge of the Tagus in two unequal spans and affords a striking view of the city rising beyond, with its walls, houses, and convents, topped by the Alcázar. This bridge, dating from the reign of Alfonso the Wise (1258) and restored in 1380 by Abp. Tenorio, replaces a Moorish bridge ('el kantara,' i.e. the bridge) of 871, itself the successor of a Roman structure destroyed by flood. We pass on to it through a rococo portal of 1721 and

at the other end is a square tower of 1484, bearing on its city side a statue (by Berruguete) of San Ildefonso, to whom Philip II dedicated the bridge. Travellers entering the town by the Madrid road pass through the Puerta de Visagra and ascend the Calle Real del Arrabal, joining the road from the station just below the Puerta del Sol.

On crossing the bridge carriages ascend to the right by the road skirting the city walls, which doubles back a little short of the Puerta del Sol (p. 238) and mounts, with the *Torre de Alarcón* (Pl. 1; B 3) on the right, and the pretty little terrace of the *Miradero* (view; Pl. 2; C 3) on the left, to the Plaza de Zocodover, near which are the hotels. Walkers find a shorter but steeper approach by the flight of steps on the left, c. 100 yds above the bridge—The picturesque three cornered little **Plaza de Zocodover** (Pl. C 3), with its central fountain, its arcades, and its cafés, is still the main centre of Toledan life and lounging as it was in the days of Cervantes, and is a good point whence to explore the city. On the E. side opens the Arco de la Sangre (p. 232); on the S. the broad approach to the Alcázar (p. 233). The name of the square is derived from the Arabic *sūk*, a market.

I. Cathedral and S.E. Quarter

The narrow Calle del Comercio, the chief street, which begins at the S.W. angle of the Zocodover, is continued, past the cross-roads known as the Cuatro Cantos, by the Calle Ancha and the Calle del Arco (l.) direct to the cathedral, whose W. façade fronts the Plaza de Ayuntamiento. From the Cuatro Cantos the Calle de la Chapinería descends to the Puerto del Reloj, the entrance to the N. transept.

****Toledo Cathedral** (Pl. B 4), the worthy seat of the Primate of Spain, is mainly in the pure vigorous style of the 13th cent., with some later additions. French in inspiration, it rivals the great cathedrals of France in design, while it surpasses them in richness of furniture, in picturesque effect, and in wealth of artistic adornment. It is open all day, but for the chapels, the coro, sacristy, treasury, tower, etc. tickets (2½ p.) are issued at 3 p.m. (2.30 in winter) inside the Puerta del Mollete beside the N. tower. Travellers with more than a day to spare should therefore inspect the exterior and the accessible chapels before lunch and return in the afternoon to complete their visit. The stained glass windows are most beautiful towards sunset.

History. Legendarily the cathedral is said to have been first erected in honour of the Virgin while she was yet alive; "in which case," remarks Ford, "it is presumably the oldest church in Christendom." More historically the church on this site, which the Moors converted into their chief mosque when they captured the city, is said to have been founded in 587 by St. Eugenius, first bishop of Toledo, under King Reccared. When Alonso VI took Toledo in 1085

he guaranteed the Moors the continued possession of their mosque, but during his absence in the following year, his French consort Constance and Bernardo, the first archbishop, forcibly reclaimed it for Christian worship. Alonso's threat to avenge the insult to his royal pledge by burning the archbishop was averted only by the 'good Alfaquí,' Abu Walid, who consented to surrender the mosque. Ferdinand III pulled down the building and in 1227 laid the first stone of the present cathedral, which was not completed until 1493. The chapels, the sacristy, and some other dependencies are of later date. The first architect, who superintended the work for fifty years, was 'Petrus Petri,' styled Pedro Pérez by Spanish writers, though Street, judging from the style of the architecture, suggests that he was a Frenchman. Successive archbishops added to the embellishment of the interior. In 1521 the cathedral was plundered by the Comuneros and in 1808 by the French under La Houssaye.

Exterior. The best general view of the imposing cathedral, which is hemmed in by buildings, is obtained from the W. side of the Plaza del Ayuntamiento. In the W. FAÇADE (begun in 1418) are three beautiful portals, that in the centre, the *Puerta del Perdón*, with a pediment relief of the Virgin bestowing the chasuble on St. Ildefonso. Above, extending between the buttresses on either side, is a representation of the Last Supper. To the right is the *Puerta de los Escribanos* or *del Juicio*, to the left, the *Puerta de la Torre* or *del Infierno*. The *North Tower (1380-1440), 295 ft. in height, rises in five square stories adorned with colonnettes and supporting an octagonal story embellished with pinnacles and beautiful windows and terminates in a spire, encircled with three bands of horizontal rays typifying the Crown of Thorns. The dome of the much lower *South Tower*, beneath which is the Capilla Mozárabe, was designed by Jorge Manuel Theotocópulos, son of El Greco (p. 222) —On the SOUTH FAÇADE are the *Puerta Llana* ('level,' i.e. without steps), an incongruous design of 1800, and the magnificent **Puerta de los Leones*, named from the shield-bearing lions on pillars in front of it. The deeply recessed portal of the latter is elaborately ornamented with sculptures and carvings by Anequín de Egas, Alfonso Fernández, and Juan Alemán (1466); the upper part was restored in the 18th century. The bronze doors were begun in 1545 by Francisco de Villalpando; the wood carving on the inner side being the work of Diego Copín of Holland and other sculptors. The N. FAÇADE is concealed by the cloisters and by the sacristies added in the 17th century. On this side, at the W. end, is the Renaissance *Puerta de la Presentación* (1565), leading from the cloisters, with a medallion relief of the Presentation in the Temple over the door. Farther E., also admitting to the cloisters, is the *Puerta de Santa Catalina* (late 16th cent.), named from the relief of the Burial of St. Catharine on the capital of the central pillar. The transeptal *Puerta del Reloj* is the oldest door in the cathedral (early 14th cent.), and has an elaborately carved tympanum and architrave. It takes its name from the clock (reloj) above it, and it is known also as the *Puerta del Niño Perdido* and *Puerta de la Feria*.

***Interior.** The usual entrance is from the cloisters by the Puerta de la Presentación, whence nine steps descend to the pavement of black and white marble. The NAVE of seven bays, of which the two easternmost are occupied by the Coro, has double aisles, continued as a double ambulatory in the great apse behind the Capilla Mayor. The transepts, between the Coro and the Capilla Mayor, do not project beyond the side-walls of the nave, but terminate (N. and S.) in portals beneath the large rose-windows. Eighty-eight piers formed of clustered shafts support the fine vaulting, and between the piers of the outer aisles are the series of rich chapels described below. The beautiful stained-glass *Windows, with scenes from the New Testament and the lives of saints, the coats-of-arms of donors, etc., are said to be 750 in number and date from 1418-1560. Among their chief designers were Jacob Dolfin (1418), Joachim of Utrecht (1429), Alberto de Holanda (1525), Nicolás Vergara and his sons (1500), and others. The nave has a large clerestory and no triforium, but the transept has a fine triforium on its E. side and there is also a charming triforium in the chancel.—Beneath the cathedral extends a vast crypt, with piers corresponding in number and arrangement to those in the upper church.

The Coro, which is lower than usual, is a museum of sculpture. At the sides (respaldos) it is enclosed by elaborate 14th cent Gothic screens, the jasper pillars of which support an arcade with reliefs of scenes from the Old Testament; and on the Trascoro, at the W. end, are a 14th cent. statue of the Virgen de la Estrella and a medallion of God the Father, by Berruguete, with statues of Innocence and Guilt by Nicolás de Vergara. The fine reja which faces the Capilla Mayor is by Domingo de Céspedes (1547); originally silver plated, it is said to have been hastily (and irrevocably) coated with iron to preserve it from the French invaders of 1808. The magnificent walnut-wood *Stalls in the coro are in two tiers of different dates. The lower tier, by Rodrigo Alemán (1495), is backed by 54 spirited reliefs illustrating the conquest of Granada by Ferdinand and Isabella in 1492, which are especially interesting for the contemporary details of costume and equipment. Of the upper tier, which was finished in 1543, the 35 stalls on the N. (Epistle) side are by Philippe Vigarni, the 35 on the S. (Gospel) side and the archbishop's throne by Berruguete. These stalls, surmounted by panels with boldly carved figures of prophets and saints, and separated from each other by jasper columns, are placed in the recesses of an arcade, above which a frieze displays the genealogy of Christ. Above the archbishop's throne is a life-size group of the Transfiguration by Berruguete.—The Virgen de la Blanca, over the altar, is ascribed to the French school of the 12th century. At the

sides of the coro are two *Reading-desks of bronze and iron, by N. Vergara and his son (1570), with exquisite reliefs. The lectern in the middle is an eagle, by Vicente Salinas (1646), placed on a Gothic pedestal of 1425.

From the transept three steps ascend to the extraordinarily magnificent ***Capilla Mayor**, enlarged in 1498-1504 by Card. Ximenes by the inclusion of the former chapel of the early kings (de los Reyes Viejos) on the east. The reja, or entrance screen, an admirable specimen of Spanish metal work, by Francisco de Villalpando (1548), is flanked by two beautifully wrought pulpits of metal gilt made from the bronze tomb prepared for himself by Álvaro de Luna (p. 227) but broken up in 1449 by the Infante, afterwards Enrique IV, in mean revenge for his defeat by Álvaro at Olmedo. The interior of the Capilla Mayor is gorgeously adorned with statuary, carving, and gilding. The huge Gothic retablo of larchwood, carved, painted, and gilded, which rises in five stages with lifesize scenes from the New Testament, was executed c. 1500 by the combined efforts of numerous artists under the direction of Enrique Egas and Pedro Gumiel. Beneath Gothic canopies on each side of the altar, prepared in 1507 by Diego Copín, are now the monuments of the Reyes Viejos; on the left lie Alfonso VII, Sancho III (el Deseado), and the Infante Sancho, son of Jaime el Conquistador, on the right, Sancho II and the Infante Pedro, son of Alfonso VII. On the left side of the chapel is also the Renaissance tomb of Card. Mendoza, the 'Tercer Rey' (1428-95), with his recumbent effigy, erected by Isabella the Catholic, whom he served so faithfully.—The outer walls of the chapel are profusely embellished with statues and reliefs in canopied niches in a setting of gilded foliage and arabesques. On the left is pointed out the statue of Martín Alhaga, the mysterious shepherd of Las Navas de Tolosa (p. xxii). Alfonso VIII, who alone saw the features of his guide, is said to have designed this somewhat crude figure. On the right is a figure of Abu Walid, the virtuous alfaqui or Moorish headman, who averted the wrath of Alonso VI from Abp. Bernardo (p. 224).

The huge Churrigueresque *Transparente* behind the Capilla Mayor, described by Ford as "a fricassée in marble," is the work of Narciso Tomé (1732). Though quite out of harmony with its surroundings it displays much inventive power and great technical ability.—On the right of the Capilla Mayor is the entrance (seldom open) to the underground *Capilla del Santo Sepulcro*, the altarpiece of which is an Entombment by D. Copín, painted by Juan de Borgola.—To the left of the Capilla Mayor, in the pavement of the outer ambulatory in front of the Capilla de la Virgen del Sagrario (see p. 227), a brass inscribed "Hic jacet pulvis et cinis et nihil" marks the tomb of Abp. Portocarrero (d. 1709), the 'Kingmaker,' the prime mover of Philip V's succession.

Before inspecting the chapels around the cathedral we may here conveniently visit the block of buildings added on the N.E. in the 17th cent. for various church offices. The entrance

in the 2nd bay of the outer N. ambulatory admits to the *Salón de la Sacristía*, a large chamber with a ceiling fresco by Luca Giordano (San Ildefonso receiving the chasuble). The altarpiece (Expoio de Jesús, i.e. Christ being stripped of his garments) is an excellent early work of *El Greco*. Among the other paintings are Christ taken by the soldiers, by *Goya*; the Nativity, by *Orrente*; and the Deluge, by *Bassano*.—The adjoining *Vestuario* (on the E) has a ceiling painted by Coello and Donoso, and contains paintings by *Bassano* (Nativity and Circumcision, both very dark), *El Greco* (St. Francis), and others.—In the *Ropería* are preserved magnificent embroidered vestments. The vestibule of the *Ropería* contains an illuminated Bible of the 13th cent. in 3 vols. (in a special case), presented by St. Louis of France.—A door on the W. side of the sacristy admits to the *Ochavo*, a richly decorated 'Octagon' by the son of *El Greco*, containing the cathedral relics, including a thorn from the Crown of Thorns, fragments of the True Cross, the bodies of St. Eugenius and St. Leocadia, etc. The ceiling-painting is a Gloria, by Carreño.—In the *Capilla de la Virgen del Sagrario* (opened on special request) is a deeply revered image of the Virgin, covered with jewellery and seated on a silver throne. It was this image that was kissed by the Virgin Mary (see p. 230).

Chapels of the Cathedral. A passage at the N.E. curve of the outer ambulatory leads to the beautiful plateresque *CAPILLA DE LOS REYES NUEVOS (shown by a special custode), built in 1531-34 by Alonso de Covarrubias. The chapel, beyond the portal and the Antecapilla, has three bays. In the first is a Portuguese standard captured either at the battle of Toro (1476) or at the battle of Salado (1340). In the second bay, above the stalls, are the niches containing the monuments of the 'later kings,' Enrique II and his descendants, who are 'later' than those buried in the Capilla Mayor. On the right are Enrique II (d. 1379) and his wife Juana (d. 1381), on the left, Enrique III (d. 1407) and his wife Catherine of Lancaster (d. 1419), daughter of John of Gaunt. Juan II (d. 1454), whose kneeling statue by Juan de Borgoña is here likewise, is, however, buried at Miraflores (p. 149); he erected the original chapel for these kings on the spot now occupied by the Capilla de la Descensión in the N aisle (p. 230). In the choir, beyond the *reja* by Céspedes, are the statues of Juan I (d. 1390) and his wife Leonora (d. 1382), by Jorge de Contreras. The altarpiece is by Maella.

The CHAPEL OF SANTIAGO or *del Condestable* (opened by special arrangement only), to the S of the passage leading to the Capilla de los Reyes Nuevos, was erected in 1442, in the richest flamboyant Gothic, by Count Álvaro de Luna (p. xxiv), master of the Order of Santiago, as his family burial place.

The scallop shell of Santiago and the crescent moon (luna) of Álvaro's coat-of-arms abound. The bronze effigies on the original tombs, destroyed by Enrique IV when infante (p. 226), are said to have been so articulated as to rise from a recumbent to a kneeling posture when mass was being said. The present superb Gothic marble *Tombs, sculptured by Pablo Ortiz in 1488-89, were erected by Doña María, daughter of Álvaro. In the centre are the altar-tombs, with recumbent effigies of Count Álvaro (d. 1453) and his wife, Juana de Pimentel (d. 1488), the former with four mail-clad knights at the angles, the latter with two monks and two nuns. In recesses on the left wall are the tombs of Abp. Juan de Zerezuola (d. 1442) and Abp. Pedro de Luna (d. 1414), uncles of Count Álvaro; on the right wall, the tomb of Don Juan de Luna, his son. In the retablo of the high altar, by Juan de Segovia, Pedro Gumiel, and Sancho de Zamora, appear portraits of Count Álvaro and Doña Juana, to the left and right respectively of the central panel. The chapel was restored in 1919-24.

During an earlier restoration it is said that, in the vault beneath the chapel, the skeletons of Count Álvaro and his wife were discovered seated at a table, the head of the count being placed before him.

Exactly opposite the transparente is the octagonal *Chapel of San Ildefonso*, founded by Abp. Rodrigo, Alfonso VIII's fighting primate, and improved by Card. Gil de Albornoz (d. 1367). This noble Gothic chapel has sculptures relating to San Ildefonso (p. 230) and contains several notable tombs. The monument of Card. de Albornoz, in the centre, is a fine but mutilated Gothic work. By the right wall are the tombs of his grand-nephew, Bp. Alonso de Albornoz of Ávila (d. 1514), a charming cinquecento work, and, beneath an arch, that of Iñigo López Carrillo de Mendoza (d. 1491), who died at the siege of Granada. On the left of the high-altar rests Abp. Juan de Contreras (d. 1434).

SALA CAPITULAR DE INVIERNO, or *Winter Chapter House*. A doorway (by D. Copín) at the S.E. curve of the ambulatory admits to an *Antesala*, which has a remarkable artesonado ceiling and contains two fine carved wardrobes, that on the left dating from 1549-51, that on the right from 1780. Thence, through a Mudéjar portal by Bernardino Bonifacio (early 16th cent.) with Renaissance doors, we enter the beautiful *Sala Capitulár* proper. The fine artesonado ceiling is the work of the celebrated López de Arenas and Francisco de Lara (c. 1510), and on the walls are frescoes executed for Card. Ximenes in 1511 by Juan de Borgoña, illustrating the Last Judgment, the Acts of the Virgin, the Crucifixion, Descent from the Cross, and Resurrection. Of the 'portraits' of the archbishops, above the stalls, beginning with St. Eugenius, only those from Card. Ximenes downwards have claims to authenticity. Above the primate's stall, which is attributed to Diego

Copín (1514), is a charming Virgin and Child, of the early 16th cent., attributed to Lucas van Leyden.

Several small chapels follow, of which the most notable is the *Capilla de los Reyes Viejos*, formerly the Capilla del Espíritu Santo (1290), containing a good 16th cent. reja, by Domingo de Céspedes, and three retablos. We now inspect the carving by D. Copín and others on the doors of the Puerta de los Leones (p. 224), immediately beyond which, on the wall of the S. outer aisle, is the *Cristóbalon*, a colossal ancient fresco of St. Christopher, restored in 1638.

The *Capilla de San Eugenio* contains a statue of St. Eugenius, by Diego Copín, and an altarpiece attributed to Juan de Borgoña. Here are also the tomb and alabaster effigy of Bp. Fernando del Castillo (d. 1521) and the tomb of the alguazil Fernán Gudiel (d. 1278), an interesting example of 'Moorish' decoration. Beneath the S.W. tower, at the end of the S. aisle, is the CAPILLA MOZÁRABE, in which mass is daily celebrated at 9 a.m. according to the Mozarabic ritual. The chapel, erected for Card. Ximenes (Francisco Jiménez de Cisneros, 1437-1517, called Cisneros by the Spaniards) in 1504 by Enrique de Egas, and restored in 1922, has a good reja by Juan Francés (1524) and an altarpiece in Roman mosaic (1794) of the Virgin and Child in a fine retablo of the Flemish school. The large fresco on the W. wall, by Juan de Borgoña (1514), represents the battle of Oran (1509), a campaign planned, defrayed, and headed by Card. Ximenes in person—hence the saying 'Pluma, purpura, y espada solo en Cisneros se halla.'

Mozarabic Liturgy. The Visigothic liturgy, later known as Mozarabic because preserved by the Mozarabic Christians in the churches allowed to them by the tolerant Moors, including six in Toledo, was the original national liturgy of the Spanish church. Card. Ximenes, who established the service in this chapel, did much to preserve the ritual from oblivion. The Visigothic liturgy, not founded on the Roman use and differing from it in various points, is characterized by its simplicity and by the number and length of its hymns. Some of its prayers have been adopted in the Anglican prayer-book.—According to the story, the rival claims of the Visigothic and the Roman ritual were subjected to trial by combat under Alonso VI in 1086, the year after the conquest of Toledo. The Mozarabic knight was victorious, but a further ordeal by fire in the Plaza de Zocodover was demanded. The Mozarabic missal remained unconsumed in the flames, while the Roman missal mysteriously leaped beyond their range. Since neither was injured, both missals were adjudged authoritative.

We cross the church to visit the CAPILLA DE SAN JUAN OF *de la Torre*, below the N.W. tower. This Renaissance chapel with its elaborate roof, constructed by Alonso de Covarrubias in the middle of the 16th cent., was known also as the Capilla de los Canónigos because only canons were permitted to celebrate mass within it. In 1890 it was reconstructed and it now contains the *Cathedral *Treasury* (adm. see p. 223).

Among the treasures are the following (from right to left): Sword said to have belonged to Alonso VI; gold statuette of the Child, known as Juan de las Viñas. Mantle and Crown of the Virgen del Sagrario; large cross and ring of

Card. Ximenes, Cruz de la Manga, silver gilt, by Gregorio de Varona of Toledo (16th cent.), Cross planted by Card Mendoza on the captured Alhambra in 1492, *Custodia of silver gilt (1524), the masterpiece of Enrique de Arfe, carried in the Corpus Christi processions. This magnificent work is c 10 ft. high and is adorned with 260 silver gilt statuettes besides chasing and precious stones. It weighs 378 lbs., independent of the gold cross on the top (4 lbs.) said to be made of the first gold brought by Columbus to Europe. Here also are two silver allegorical figures on spheres, representing the quarters of the globe (1693), a fragment of stone from the Holy Sepulchre, and silver reliefs (Rape of the Sabines; Death of Darius), by Mathias Meline, once ascribed to Benvenuto Cellini.

In the projecting CAPILLA DE LA VIRGEN DE LA ANTIGUA, in the 3rd bay of the N. aisle, beyond the Puerta de la Presentación, is an ancient statue of the Virgin, in front of which the Christian banners were blessed before proceeding against the Moorish infidels—Opposite, against a pier in the inner aisle of the nave, is the small *Capilla de la Descensión de Nuestra Señora*, an altar beneath a slender pyramidal Gothic canopy of open work by Gregorio Vigarni, brother of Felipe, erected in 1533 on the exact spot where the Virgin appeared to San Ildefonso. Above the altar a medallion represents the miracle, and on the right, encased in red marble and beneath the inscription 'Adorabimus in loco ubi steterunt pedes ejus,' is the slab on which the Virgin alighted. The faithful piously kiss their fingers after touching the relic through the protecting grating.

The legend, a favourite subject with Spanish painters, is that the Virgin appeared to St Ildephonsus (d. 666), Abp. of Toledo, while he was celebrating mass at the high altar of the original church on this spot, and presented him with a new chasuble (casulla) in token of her approval of his treatise on the Immaculate Conception of the Mother of God. She also kissed the image of the Virgen del Sagrario (p. 227) as a faithful portrait of herself.

The *Capilla de la Pila Bautismal*, or *Baptistery*, has a good reja by Domingo de Céspedes and retablos by Francisco de Amberes (i.e. of Anvers or Antwerp). The font (pila) is said to be made from part of the destroyed tomb of Álvaro de Luna (p. 226).—From the N. aisle, just beyond the Puerta de Santa Catalina, opens the *Capilla de San Pedro*, a large Gothic chapel, built by Abp. Sancho de Rojas (15th cent.), restored in the 18th cent., and now used as a museum. It contains a *Statuette of St Francis in wood, by Pedro de Mena; 17th cent. paintings on copper; 16th cent Flemish tapestries; and sketches by Maella and Bayeu. From the ceiling is suspended the hat of Card. Ximenes. A few steps farther on we reach the Puerta del Reloj (p. 224), outside which the Calle de la Chapinería leads direct to the Calle del Comercio and the Zocodover.

The *Cloisters*, full of sunshine and flowers, are entered by the Puerta del Mollete, next to the N. tower, and have two stories, the lower story begun by Abp. Tenorio in 1389, the upper added by Card. Ximenes. Of the *Lower Cloister* only

the S. walk, with the Puerta de la Presentación (p. 224), is public. The frescoes on the walls, by Bayeu and Maella, deal with the life of St. Eugenius and the legend of the Niño Perdido (lost child). At the N.E. angle are the *Summer Chapter House* (Sala Capitular de Verano) and the *Capilla de San Blas*, with the tomb of Abp. Tenorio (d. 1399), by Fernán González, and ceiling paintings ascribed to Arnaldo de Cremona, a pupil of Giotto. The *Cathedral Library*, in the N. walk, is rich in early MSS., but is shown by special permission only—The *Upper Cloister* is reached from the Archbishops' Palace (see below; door No. 1) by an archway crossing the street. Here are shown the 'Gigantones,' grotesque figures of the Cid, the dragon Tarasca, etc., which are carried in processions on Corpus Christi Day and other occasions (gratuity).

By taking one of the lanes leading uphill from the N. side of the cloisters we reach the Calle San Ginés, in which (at No. 2, a bootshop) are the so-called *Cuevas de Hercules* (Pl. 36, B 4). This series of vaults (of which little can be seen) were believed to communicate with the magic underground palace into which King Roderick, in defiance of mystic warnings, penetrated only to hear his doom foretold, as related in *Scott's* 'Vision of Don Roderick.' Another theory claims that they represent a Phœnician temple of Melkarth.

Opposite the cathedral is the 18th cent. *Archbishops' Palace* (Pl. 3; B 4). The *Ayuntamiento* (Pl. 4; B 4), on the S. side of the plaza, was built under the Catholic Kings and was altered in the early 17th cent. by Jorge Manuel Theotocópulos. On the staircase within are inscribed some admonitory verses addressed to the municipality, and on the upper floor is a handsome saloon.

Behind the E. end of the cathedral is the *Posada de la Hermandad* (Pl. 5; C 4), the 15th cent. doorway of which, displaying the arms of the Catholic Kings, is a relic of the old prison of the Hermandad, a civic brotherhood established in the 13th cent. to deal with robbers and murderers. Thence a short street leads N. to the *Plaza Mayor* (Pl. 6; B, C 4), or vegetable market, in which is the *Teatro de Rojas* (Pl. 7; C 4).

In the opposite direction (S) we follow the Calle Maurice Barrés, or Calle del Barco, which is prolonged by the quaint Calle Bajada al Barco with its numerous interesting old houses. A little to the E. (1) of the former is the church of *San Justo y Pastor* (Pl. 8, C 4), with an apse covered with plaster decoration in the Mudéjar style (c. 1300; shown by the sacristan), whence we reach (S) the convent church of *San Juan de la Penitencia* (Pl. 9; C 5), founded by Card. Ximenes in 1511. This contains the elaborate tomb of Bp. Francisco Ruiz (d. 1528), the friend of Ximenes, with its lacy Mudéjar canopy, and has an artesonado ceiling and a pillared retablo. We find our way to the S.E., by steep and narrow

streets, to the little Mozarabic church of *San Lucas* (Pl. 10; C 5; recently restored), and return thence, N.W., to the church of *San Lorenzo* (Pl. 11; C 5), a few yards to the E. of the Calle Bajada al Barco. More narrow and winding lanes lead us hence S.W. to the church of *San Andrés* (Pl. 12; B 5), which has a retablo by Francisco de Amberes and Mozarabic ceilings. Immediately to the S. is a large *Seminary* (Pl. 13; B 5). From San Andrés we strike N. to the insignificant remains popularly believed to represent the *Palace of Pedro the Cruel*, the ally of the English Black Prince. These lie in the Calle de Santa Isabel (Pl. 14; B 5), which goes on N. to regain the Plaza del Ayuntamiento.

From the church of San Lucas (see above) we may descend S.E. to strike a road leading to the N. above the banks of the Tagus and finally reaching the Puente de Alcántara. On the river are seen the remains of a *Roman Aqueduct*, and, a little higher, the *Water Works* (Turbina Vargas), on the site of the *Artificio* devised by the engineer Juanelo Turriano in 1568.

II. Hospital de Santa Cruz. Provincial Museum. Alcázar (N.E. Quarter)

Beyond the *Arco de la Sangre del Cristo* (Pl. 15; C 3), the Moorish archway on the E. side of the Zocodover (p 223), a flight of steps descends to the sloping Calle de Cervantes, or Cuesta del Carmen Calzado. In the little *Posada de la Sangre* (Pl. 16; C 3), formerly the *Mesón del Sevillano*, at the corner of the first street on the right, Cervantes is supposed to have written the novel 'La Ilustre Fregona.' An inscription over the door and a bust above the balcony over the doorway leading to the picturesque but humble patio commemorate this association. A little farther on, on the left, is the **Hospital de Santa Cruz** (Pl. 17; C 3), a remarkable Renaissance edifice, built in 1504-14 by Enrique de Egas for the great Card. Pedro Mendoza, and now occupied by the *Provincial Museum*. The whole building is now undergoing a thorough restoration (1930); the arrangement of the museum given below is therefore subject to alteration. Above the rich portal is carved the Adoration of the Cross, with the founder and SS. Peter, Paul, and Helen, and the superb patio is enriched with the arms of the Mendoza and their motto 'Ave Maria gratia plena.' The staircase, windows, ceilings, and balustrades are notable plateresque works. The chapel, with an octagonal cupola, has an artesonado ceiling.

The **PROVINCIAL MUSEUM** (open free, 9-1 and 4-6) occupies the upper floor. In the Galleries around the patio are prehistoric, Roman, Visigothic, and Moorish antiquities, including a slab with a plan of the Mudéjar palace of Toledo, Moorish tombstones; Gothic and early Christian inscriptions.—Room I (Renaissance). **Flemish School* (late 15th cent.), Retablo from the castle of Escalona (p. 240); *Catalan School* (early 14th cent.), Nuestra Señora de Montserrat; *School of Bernini*, Bust of Card. Aragon; *Berruguete*, Bust of Turriano, the engineer (see above).—Room II. *Ribera*, Holy Family (1639); *Francken*, Old Testament scenes; *Morales*, Bearing of the Cross.—Room III. Pottery, Moorish ornaments, enamels, coins, etc. Objects from the Roman baths at *Rielvas*, 15 m. N.W. of Toledo.

Below the museum, to the left, is the convent of *La Concepción*, with its attractive little brick tower. The gate at the left-hand corner of the block of buildings admits to the ***Capilla de San Jerónimo** (Pl. 18; C 3), one of the best examples of Mudéjar building on a small scale in Spain, with elaborate decoration and a beautiful domed ceiling inlaid with tiles.—From the end of the Calle de Cervantes, by holding to the left, the descent may be made to the Alcántara Bridge (p 222), but in the meantime we return to the Zocodover and thence ascend by the wide Cuesta del Alcázar to the ***Alcázar** (Pl. C 4), the citadel of many vicissitudes that occupies the highest point in Toledo. Visitors are admitted freely to the patio.

The fort founded on this site by Alonso VI after his capture of Toledo in 1085 developed under his successors into a castle and royal palace, receiving the title of Alcázar in the reign of Ferdinand the Saint. Charles V practically rebuilt it in its present dimensions, with the aid of the most illustrious architects in Spain. The Alcázar has been thrice burned: in 1710, during the War of Spanish Succession by General Staremberg, in 1810 by the French on evacuating Toledo, and in 1887 by accident. Since 1882 it has been used as a cadet-school. Some of the rooms on the ground floor are being arranged to accommodate the Artillery, Cavalry, and Infantry museums formerly at Madrid.

The Alcázar is built four square with low towers at the angles, and encloses a spacious patio. The N. façade, with a fine portal, by which we enter, is the work of Covarrubias and dates from the reign of Charles V; the E. façade, plain and severe with a projecting cornice, is ascribed to Ferdinand the Saint (13th cent.); the S. façade, with Doric pilasters, exhibits the classic work of Herrera; the W. façade, dating from the Catholic Monarchs, has a portal added by Covarrubias. The spacious central patio is surrounded by a Corinthian arcade in two stories. The bronze group of Charles V as conqueror of Tunis is a copy of the original by Pompeo Leoni at Madrid. At the S. end is the wide state staircase designed for Charles V by Villalpando and Herrera.

From the S. side of the Alcázar the Cuesta de Capuchinos descends S.E. to the *Corradillo de San Miguel*, overlooking the gorge of the Tagus. Thence the Cuesta de San Justo mounts S.W. to the churches of San Justo and San Juan de a Penitencia (p 231).

III. San Juan de los Reyes. Santa María la Blanca. Casa del Greco (S.W. Quarter)

From the Zocodover to the church of San Juan de los Reyes on the W. side of the city, the direct route (comp. the Plan) is viâ the Calle del Comercio and the Calle de la Trinidad (to the right at the cathedral cloister) to the Calle Santo Tomás. On the left at the end of the Calle de la Trinidad is the church of *El Salvador* (Pl. 21; B 4), in which the poet José Zorrilla (1817–93) was baptized (tablet). The font is of 15th cent. porcelain and the panelled retablo is of the same period. In

a side-street off the Calle Santo Tomé is the 14th cent church of **Santo Tomé** (Pl. B 4; if closed, knock; ticket 50 c, including adm to San Juan de los Reyes), with its Mudéjar tower. In the S W chapel is El Greco's great *Painting of the Burial of Gonzalo Ruiz, Count of Orgaz (d 1323), which took place in this church. The saintly figures bearing the corpse represent St. Stephen and St. Augustine who appeared at the burial to honour the count's piety in founding the church. The bystanders are portraits of distinguished citizens of Toledo of the time of the painting (1584), and include the artist himself, Alonso de Covarrubias (6th and 4th from the right), and Diego de Covarrubias (above St. Stephen). The acolyte is said to be the painter's son, Jorge Manuel. The altarpiece of the N.W. chapel (Christ appearing to St. Thomas) is by V. López.

In the Plazuela del Conde, a little S of Santo Tomé, is the *Palace of the Counts of Fuensalida*, in which Isabella of Portugal, wife of Charles V, died in 1537. The patio of this 15th cent. mansion has remains of Moorish decorations.

The Calle del Angel prolongs the Calle Santo Tomé to ***San Juan de los Reyes** (Pl 23; A 4), the church of a Franciscan convent founded in 1476 by the 'Catholic Monarchs' in commemoration of the victory at Toro, and intended as their burial-place until the conquest of Granada. The first architect was the Flemish Juan Guas, but the N.W. façade, begun by Covarrubias in 1553, was not completed until 1610. The exterior of the apse is richly decorated and is hung with the chains of Christian captives released by the conquest of Granada.

The **Interior** (open 10-1 & 3-6, in winter 2-5, adm. 50 c, by ticket, including S. Tomé) was much damaged by the French in 1808 but has been restored. The aisleless nave is flanked by chapels and around it runs a frieze of Gothic lettering referring to the foundation of the church. By the last pillars in the nave are openwork tribunes, bearing the interlaced initials of Ferdinand and Isabella. In the shallow transepts are six statues of saints, between which are the escutcheons of Castile and Aragon, surmounted by eagles' heads and surrounded by the emblems of the Catholic Monarchs. The Capilla Mayor has a retablo of the 16th century. The capitals of the piers on either side are ornamented with heads. The pulpit, entered by a passage in the wall, is supported by a petrified palm-stem.

The ***Cloisters**, among the richest and most charming examples of Florid Gothic in Spain, now belong to the *Escuela de Industrias Artísticas* (S.E. of the church). The entrance is marked 'Paso al Claustro,' and the guardian lives in the house opposite (gratuity). The pillars adorned with canopied statues, the graceful vaulting, and the tracery of the windows alike command admiration. On the right as we enter is a fragment of Moorish decoration from the former convent of the Agustinos Calzados, once a Moorish palace.

To the W. of San Juan the rocky gorge of the Tagus is spanned by the picturesque ***Puente de San Martín** (Pl. 24; A 4), a narrow bridge of five spans, high above the flood, with a defensive tower at each end. It was built in the early 13th cent. and restored at the end of the 14th. At the farther end of the bridge is a statue of Alonso VII.

"A quaint story is told of the building of this bridge. The architect whilst the work was going on perceived that as soon as the centres were removed the arches would fall, and confided his grief to his wife. She with woman's wit forthwith set fire to the centring, and when the whole fell together all the world attributed the calamity to the accident of the fire. When the bridge had been rebuilt again she avowed her proceeding, but Archbishop Tenorio, instead of making her husband pay the expenses, seems to have confined himself to complimenting him on the treasure he possessed in his wife" (*Street's 'Gothic Architecture in Spain'*).

From the Puente de San Martín to the Puente de Alcantara by the Cigarrales on the left bank of the Tagus, see p. 240.

From the N. end of the Puente de San Martín we may follow the old town wall N. to the Puerta del Cambrón, passing the large *Matadero*, or slaughter-house, erroneously said to occupy the site of the palace of Roderick, 'Last of the Goths' (8th cent.), and looking down upon the scanty ruins of an ancient bridge-head on the river below, known to romance as the *Baño de la Cava*.

Here, according to the story, the lovely Florinda or La Cava, called by the Moors Zoraida, daughter of Count Julian, was bathing when Roderick beheld her charms from the terrace above and made her his own. The outraged Julian, who was governor of Ceuta, invited the Moors to assist him in avenging his wrongs, and that warlike people, having defeated Roderick at the Guadalete (711) and obtained a footing in Toledo, swept on to the conquest of Spain.

The *Puerta del Cambrón* (Pl. 42; A 3), 'the gate of the thorn-bush,' was the Moorish Bâb el-Makara, rebuilt by Alonso VI, but its present form, with four towers and a central court, dates from a reconstruction in 1576. An inscription (taken from the Mozarabic ritual) below a niche within this gate indicates the original position of Berruguete's statue of St. Leocadia (see below). From the gate we may return due S. to the church of San Juan de los Reyes.

In the vega below, c. 10 min. NW of the Puerta del Cambrón, is the little church of **El Cristo de la Vega** (beyond Pl. A 3), the successor (frequently restored) of the *Basílica of St. Leocadia*, founded in the 4th cent. above the tomb of that saint, who is said to have appeared here in 660 to St. Ildephonsus and a numerous company of notables. Over the portal is a charming statue of St. Leocadia by Berruguete, brought from the Puerta del Cambrón (see above). The present name of the church refers to the ancient wooden crucifix above the altar, the pendent right arm of the Saviour is said to have been extended in confirmation of the tearful oath of a girl whose faithless betrothed sought to deny his pledge taken before this altar. St. Ildephonsus and the first Moorish king of Toledo, Mohammed Ben-Raman, are said to be buried here. The painted 13th cent. roof has recently been restored.

A road leads N. from the church to the Weapon Factory (p. 239).

To the S.E. of San Juan lies the old *Judería*, or Jews' quarter, in which two singular synagogues still remain. The

first, now the disused church of ***Santa María la Blanca** (Pl. A 4; adm. free), was probably built in the 12th cent. and was seized by the Christians in 1405, at the instigation of St. Vincent Ferrer. In 1791-98 it was used as a barrack and storeroom, but it has recently been restored as a show-room for the artistic wares of Toledo and the neighbourhood (metal work, Talavera pottery, etc.). The interior, approached through a forecourt, has double aisles, separated by octagonal pillars with elaborate capitals moulded in plaster and ornamented with fir-cones, etc. Above are Moorish arches. On the bases of some of the columns, the altar steps, and the pavement are some ancient azulejos. The door (restored) and the ceiling are of larchwood. The soil below the pavement is said to have been brought from Mount Zion.

A little farther S.E., beyond the Plazuela de Barrio Nuevo, we reach the Paseo del Tránsito or del Greco (view), in which stands a monument to Doménico Theotocópulos, surnamed El Greco (p. 222). On the N.W. is the unassuming **Sinagoga del Tránsito** (Pl. 26; A 5; adm. free), built in the Moorish style in 1366 for Samuel Levi, the Jewish treasurer of Pedro the Cruel, who, despite the influence of his beautiful mistress, Maria de Padilla, who had always shown favour to Levi, terminated the connection by executing Levi and seizing his wealth. After the expulsion of the Jews in 1492 Isabella the Catholic presented the building to the military Order of Calatrava, and it was dedicated first to St. Benedict and later to the Death of the Virgin (el Tránsito). It has been restored and is now state property. The galleried interior (adm. free) has no aisles. The frieze displays the arms of Castile and Leon. The Moorish arcade above, the arabesques, and the Hebrew inscriptions in praise of God, of Don Pedro, and of Levi, should be noted. Several old Jewish tombstones of the 14th cent. have been preserved as well as some 16th cent. tombs of the Knights of Calatrava.

The ***Casa del Greco** (Pl. A 5; adm. free daily 9.30-5.30 or 7, closed 2-3), on the right in the little Calle Samuel Levi to the S. of the synagogue, owes its name to the fact that El Greco (p. 222) lived and died in part of the palace that once stood here. Built perhaps in the 14th cent., possibly by Samuel Levi, the house has been admirably restored in the 16th cent. style by the Marqués de la Vega. The little garden-patio with its appropriate decoration is particularly charming.

The house contains a miscellaneous collection of paintings, some in the so-called 'Studio of El Greco' upstairs: *Velázquez*, Four small sketches; *Murillo*, St. Barbara; *Carreño*, Mariana of Austria; *El Greco*, Bp. Covarrubias (son of Alonso), St. Peter; *Pantoja de la Cruz*, Philip II; etc.

At the end of the street is the pretty little **Museo del Greco** (adm. as for the Casa del Greco), built and presented to the

state by the Marqués de la Vega, containing important works by the master and other paintings.

The rooms on the ground floor to the right contain works by *El Greco* View of Toledo, Christ, Twelve Apostles, St. Bernardin, Crucifixion, Portraits of Juan de Ávila and Alonso de Covarrubias. In the rooms on the left are other paintings: *Herrera*, St. Andrew and other saints; *Zurbarán*, Lament of St. Peter; *El Greco*, St. Francis in meditation; *Tristán*, Crucifixion; *Del Mazo*, Mariana of Austria; *Carreño*, Carlos II. On the upper floor is a complete reference-collection of photographs of *El Greco's* works.

From the Plaza de San Cristóbal, E. of the Paseo del Tránsito, the Calle del Taller del Moro leads N. to the *Taller del Moro* (Pl. 28; B 4), at the entrance to which visitors ring. This fragment of a 14th cent mansion consists of one large and two small rooms with the remains of attractive Moorish decorations. It was at one time the workshop (taller) of the cathedral masons

With the Taller del Moro is traditionally connected the massacre known in Spanish history as the 'Day of the Ditch.' The Moorish governor of Toledo (a renegade Christian) invited, it is said, the leading Christian nobles and citizens to a banquet here, admitting them one by one. As each entered, his head was struck off and his body rolled into a ditch, until 400 in all were slain. Hence arose the proverbial expression, 'Noche Toledano,' for a restless night.

A little farther on we regain the church of El Salvador at the W end of the Calle de la Trinidad (p. 233).

IV. San Vicente. Cristo de la Luz. Hospital de Tavera (N. Quarters)

The winding Calle de la Sillería, issuing from the W. side of the Zocodover, is continued by the Calle del Refugio to the Plaza de San Vicente, dominated by the large *Instituto Provincial* (Pl. 29; B 3). On the right is the disused church of **San Vicente** (Pl. B 3), which has been fitted up as a *Museum*, containing works of art from the various parish churches of Toledo (adm. 1 p.; 10-1.30 and 3-5.30 or 7). Among the works of art here collected are two fine painted retablos, one by *Berruguete* and one by *Juan de Borgoña*, also a 16th cent. plateresque retablo; an Annunciation and four other paintings by *El Greco*, and St. Elizabeth and the Virgin, and Pentecost, by *Ribera*. The expressive *Head of the Virgin, in wood, is by *Pedro de Mena*. On the walls are 17th cent Flemish tapestries depicting the Story of Alexander the Great; and to the left of the entrance is a case of sumptuous vestments.

Near the S.W. angle of the huge Instituto is the small Plaza de las Tendillas, whence the street of the same name leads N.W. to the church of *Santo Domingo el Real* (Pl. 30, B 3). At No. 9 in the Calle de Esteban Illán, a turning on the left of the Calle de las Tendillas, is the *Casa de Mesa (Pl. 31, B 3), the remains of a mansion of the early 15th cent., and the most beautiful specimen of Mudéjar architecture in Toledo (visitors enter and ascend to the court on the first floor; gratuity). The interior, consisting of a saloon and a smaller room, is exquisitely decorated in the Moorish style, after the school of Granada. The delicate and complicated relief-work on the walls, the ajimez windows, the friezes, the artesonado ceilings, and the band of azulejos around the base of the walls delight the visitor.

The Plaza de Padilla (Pl. 32, B 3), at the end of the Calle de Esteban Illán, on the site of Juan de Padilla's mansion, razed by Charles V (comp. p. 222), and the Calle de Garcilaso de la Vega issuing from it recall the vanished abodes of two famous men. A little to the N. of the last named street is the church of *Santo Domingo el Antiguo* (Pl. 33, A 3), the burial-place of El Greco, with three paintings ascribed to that master's early period.

By turning to the left at the end of the Calle de Esteban Illán we may reach the church of *San Román* (Pl. 34; B 4), with a good Mudéjar tower, and the large 17th cent. church of *San Juan Bautista* (Pl. 35, B 4), opposite the *Post Office*.

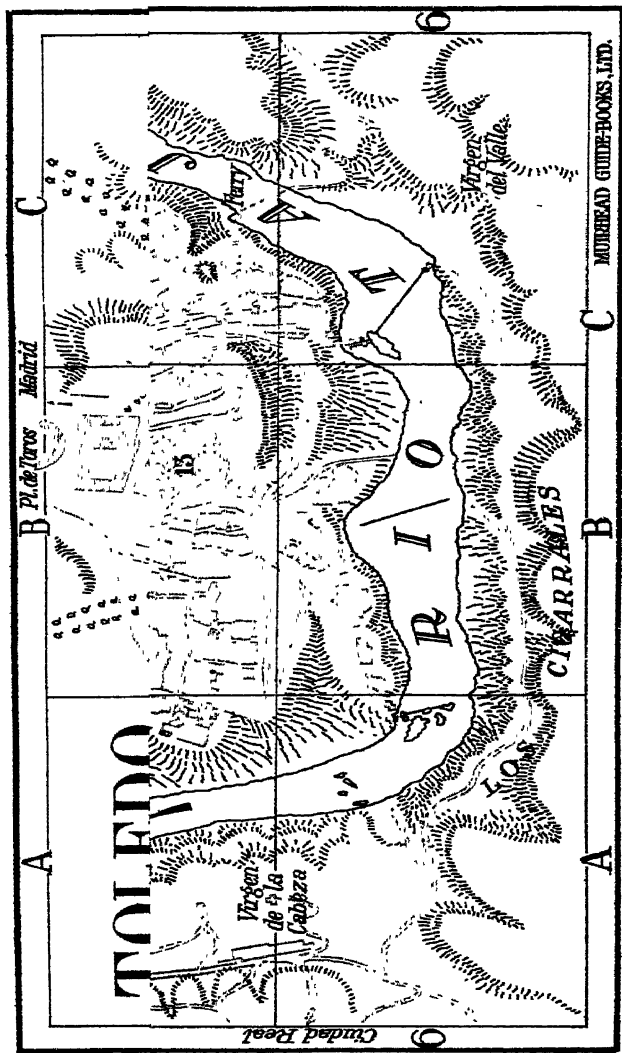
From the Plaza de San Vicente the Cuesta de Carmelitos descends steeply to ***Santo Cristo de la Luz** (Pl. B 3), formerly the mosque of *Báb el-Mardom*. This miniature mosque, completed in the 10th cent. (according to an Arabic inscription on the façade), probably on the site of a Visigothic chapel of which it incorporates some capitals, is one of the earliest and most interesting examples of Moorish architecture in Spain. Visitors walk in and apply at the house in the garden (gratuity). The interior is divided into nine square compartments, the remarkable vaults of which, formed by intersecting ribs, vary in design. In the middle are four low round columns, with sculptured capitals, from which spring heavy horseshoe arches. The transept and apse were added in the 12th century.

The name refers to the legend that, at the capture of Toledo, Babieca, the famous charger of the Cid, knelt before this mosque and refused to move until the wall was opened and a recess revealed containing a crucifix and a still burning lamp. The first mass in the reconquered city was thereupon celebrated in the mosque, and Alonso VI hung his shield above the altar—From the adjoining garden visitors may ascend to the flat roof of the *Puerta del Sol* (view).

A few yards below the church stands the battlemented ***Puerta del Sol** (Pl. B 3), a fine Mudéjar gatehouse of the late 13th or early 14th century. The central structure, flanked by a square and a semicircular tower, is adorned with interlaced arcades above, while below it is pierced by the gateway proper. Within the tall outer Moorish arch, supported on two columns, is a lower arch, above which is a relief of the presentation of the chasuble to St. Ildephonsus (p. 230).

From the *Puerta del Sol* the Calle Real del Arrabal curves down to the *Puerta Visagra*, passing the 13th cent. church of *Santiago del Arrabal* (Pl. 37; B 2), which has a pretty Moorish tower and good recessed brickwork on the outside, and contains an elaborately arabesqued pulpit and a restored artesonado ceiling. The *Puerta Visagra* (Pl. B 2) is a double gateway dating from 1550. Above the inner gate, beneath two towers roofed with coloured tiles, are the Imperial arms, the two-headed eagle and columns of Charles V, a design which is repeated above the outer gate, flanked by two massive round towers.

The *Old Visagra Gate* (Pl. 38; B 2; *Puerta Vieja de Visagra*), the only old Arab gate (9th cent.) now left, through which Alonso VI and the Cid entered Toledo in 1085, stands a little to the W. Though the gate is partly built up, its arches and columns have been restored and its flanking towers still stand almost in their original state. The name, sometimes explained as 'Via Sacra,' is perhaps better derived from the Arabic 'báb' (gate) and 'sakhra' (meadow).



1. Torre de Alarcon	.	.	...	B	3
2. Paseo del Miradero	...		....	C	3
3. Palacio del Arzobispo	....		...	B	4
4. Ayuntamiento	....	..	..	B	4
5. Posada de la Hermandad	..		.	C	4
6. Plaza Mayor	...	....	..	B	4
7. Teatro Rojas	...	....	.	C	4
8. San Justo y Pastor	..	...	...	C	4
9. San Juan de la Penitencia	..		..	C	4
10. San Lucas	.	.	...	C	5
11. San Lorenzo	....	..	.	C	5
12. San Andres	...	....	.	B	5
13. Seminario	.	..	...	B	5
14. Santa Isabel	...	...	....	B	5
15. Arco de la Sangre del Cristo	...		...	C	3
16. Posada de la Sangre	...	..	...	C	3
17. Ex-Convento de Santa Cruz	...	..	...	C	3
18. Capilla de San Jeronimo	..	..	....	C	3
19. Convento de la Concepcion	....		..	C	3
20. Corradillo de San Miguel	..		..	C	4
21. El Salvador	....	...	...	B	4
22. Pal. de los Condes de Fuensalida	.		...	B	4
23. Escuela de Industrias Artisticas	.		...	A	4
24. Puente de San Martin	.	.	.	A	4
25. Paseo del Greco	....	..	.	A	5
26. El Transito	...	..	...	A	5
27. Plaza de San Cristobal	.	..	..	B	5
28. Taller del Moro	....	..	...	B	4
29. Instituto Provincial	..	..	...	B	3
30. Santo Domingo el Real	..	..	..	B	3
31. Casa de Mesa	..	..	...	B	3
32. Plaza de Padilla	..	...	....	B	3
33. Santo Domingo el Antiguo	....	...	....	A	3
34. San Roman	....	..	....	B	4
35. San Juan Bautista	....	.	....	B	4
36. Cuevas de Hercules	.	..	...	B	4
37. Santiago del Arrabal	.	..	...	B	2
38. Puerta Vieja de Visagra	.	.	...	B	2
39. Diputacion Provincial	....	...	....	A	3
40. El Nuncio (Asylum)	...	...	....	A	3
41. Gobierno Civil	....	..	....	B	4
42. Puerta del Cambron	.			A	4

Outside the Puerta Visagra portions of the ancient walls are seen on both sides and straight in front is the *Paseo de Madrid*, a pleasant 'Alameda' planted in 1628, which we follow to its N end. Here stands the immense **Hospital de San Juan Bautista** (Pl. B 1), commonly called the *Hospital de Tavera* or *Hospital de Afuera* ('outside'; i.e. outside the walls), begun in 1541 for Card. Juan de Tavera, by Bartolomé de Bustamante, and still unfinished. A colonnade dividing the spacious classical patio leads through a handsome white marble portal by Berruguete to the imposing chapel.

Visitors are admitted to the church by a nun (donation of 1 p. per person to the hospital expected). Beneath the dome is the white marble tomb of *Cardinal Juan de Tavera* (d. 1545), with a recumbent effigy guarded by four cardinal Virtues. The tomb is the last work of *Berruguete* (1486-1561), who died here in the room under the clock. The retablo, the portrait of Card. Tavera on the right of the high altar, and several paintings in the transepts (Baptism of Christ; Holy Family) are by *El Greco*. —The *Pharmacy* of the hospital has been fitted up in the old 16th cent. style, with contemporary furniture, instruments, vessels, etc.

Beyond the hospital are a military orphanage and the *Plaza de Toros*. On the E. is the suburb of *Las Covachuelas*, where remains of a Roman theatre have been found.

From the S. end of the *Paseo de Madrid* (outside the Puerta Visagra) the Ronda de Recaredo, a road lined with trees, leads W. to ($\frac{1}{4}$ hr.) the Puerta del Cambrón (p. 235), commanding a view of the city on the hill to the left, where the *Diputación Provincial* (Pl. 39; A 3) and the *Lunatic Asylum* (Pl. 40; A 3), commonly called *El Nuncio*, are conspicuous. From the same point, but trending more to the right (comp. the Plan), a direct road leads to the Cristo de la Vega (p. 235).

A third road, still more to the right, leads to ($\frac{1}{4}$ hr.) the state **Weapon Factory** (*Fabrica de Armas Blancas*), passing on the way some scanty remains taken to be those of a Roman circus. The present factory was built by Carlos III in 1777-83. Visitors are admitted 9-12 and 1-6, but there is not a great deal to see.

The manufacture of 'Toledo blades' is of unknown antiquity, they are mentioned by a Latin writer of the 1st cent. B.C., and the industry has survived every vicissitude of Spanish history. The people of Spain have always been noted for their love of arms, both as works of art and as weapons of war, and the custom of decorating arms and armour with gold incrustation, probably a Visigothic introduction, was encouraged by the warlike Moors, especially by Abderrahman II. Some peculiar virtue in the water and sand of the Tagus, used for tempering and polishing the blades, is said to give the swords of Toledo their pre-eminent quality, and apart from the excellence of the ordinary army swords, which are made here, the most notable feature of Toledo steel-work is the fine damascened ornamentation of the blades and handles, including many perfect reproductions of famous old examples.

Environs of Toledo

LOS CIGARRALES. The best comprehensive view of the city of Toledo is enjoyed by walking round the hills on the S. side of the Tagus (though El Greco's well-known panorama is taken from the N.W.), through the olive-groves known as *Los Cigarrales*, from an Arabic word meaning 'the place of trees'. Crossing the Puente de San Martín (Pl. 24; A 4) we ascend the Ciudad Real road to the left, leaving on our left (c. $\frac{1}{2}$ m.) the hermitage-chapel of *La Virgen de la Cabeza*. About $\frac{1}{2}$ m. farther on, avoiding the first path on the left which descends to some old mills, we turn to the left and skirt the flank of the hills, across dry valleys and olive gardens alternating with expanses of heath. After c. 1 m. more we reach the hermitage chapel of *La Virgen del Valle*, on the side of the curiously shaped hill called *La Peña del Moro*. A little farther on a winding path on the left descends to a ferry. By crossing this we may mount to the cathedral by the Bajada al Barco and Calle Maurice Barrès, making a round of c. 1 hr. in all. The walk may be continued (making a round of c. 2 hrs.) from the Virgen del Valle to the 14th cent. *Castle of San Servando*, an empty but imposing ruin of masonry and brickwork, with battlemented walls and cylindrical corner towers. To the right, beyond the railway station, is seen the so-called *Palacio de Galiana*, the formless ruin of a Moorish villa, fabled to have been the palace of the Moorish princess Galiana, who was wooed by Charlemagne and converted by him to Christianity. The palace stands in the *Huerta del Rey*, a site made famous by the Cortes of 1085 held here before Alonso VI, when the Cid complained of his vile sons-in-law, the Counts of Carrion (see p. 263).

FROM TOLEDO TO MONTALBÁN, 28 m. (45 km.) by road. The motor-buses are not convenient as they leave Toledo in the evening. We cross the river by the Puente de San Martín and take the Talavera road (r). At 9 m. we reach a turning on the right which leads in $\frac{1}{2}$ m. to *Guadamur*, a village with a small though well-preserved *Castle of the López de Ayala family, Counts of Fuensalida. It is a typical 14th cent. castle with the solid square keep surmounted by six projecting turrets, and a lower wing with larger turrets. At *Guarrasar*, near by, beside a fountain on the Toledo road, was discovered in 1858 and 1861 the famous Visigothic royal treasure of gold crowns, crosses, etc., now at the Cluny Museum in Paris and the Armería in Madrid.—12 m. *Poldín* has a similar but much-battered castle.—About 5 m. beyond (19 $\frac{1}{2}$ m.) *Galvez* we turn to the right on the Torrijos road to visit (28 m.) *Montalbán*, where the large ruined castle with its huge entrance archway overlooks the ravine of a tributary of the Tagus.

The amateur of castles and wild mountain scenery may follow the ROAD FROM TOLEDO TO ÁVILA (86 $\frac{1}{2}$ m., 139 km.). Beyond the castle of *Barciense* with its huge stone lion we cross the Madrid-Lisbon railway at (16 m.) *Torrijos* (p. 316).—27 m. *Maqueda* castle has a Mudejar archway and battlements of Moorish tiles.—37 m. *Escalona* has the imposing ruin of the *Castle built by Álvaro de Luna (1442) and an interesting collegiate church.—42 m. *Almorox* is the terminus of a local railway from Madrid.—50 m. *San Martín de Valdeiglesias* has another Moorish castle, beneath the E. spurs of the Sierra de Gredós (5250 ft.).—Beyond (60 m.) *Cebreros* (Fonda Unión, L. or D. 4 p.), with its large granite church, we cross the *Puerto de Arrebatacapas* and, beyond (71 $\frac{1}{2}$ m.) *El Herradín*, the *Puerto del Boquerón*, enjoying fine views from the summit in each case.—86 $\frac{1}{2}$ m. *Ávila*, see Rte. 19.

FROM TOLEDO TO GUADALUPE, 113 m. (180 km.) by road, gradually ascending the S. slope of the Montes de Toledo (motor-bus to Los Navalmorales in 3 $\frac{1}{2}$ hrs., 12 p.). To (19 $\frac{1}{2}$ m.) *Galvez*, see above. At the turning 5 m. farther we keep straight on, and beyond (31 m.) *Navahermosa* we turn to the right.—At (43 $\frac{1}{2}$ m.) *Los Navalmorales* and again at (73 m.) *La Nava de Ricomahillo* we leave roads to Talavera on the right.—At (87 m.) *Puerto de San Vicente* we cross the watershed and join the road from Oropesa. Thence to (112 m.) *Guadalupe*, see p. 317.

23. FROM MADRID TO CUENCA

RAILWAY, 125 m. (201 km.), one 'correo' daily in 5 hrs. with through carriages; one 'mixto' in 6 hrs. (28 p. 90, 21 p. 83, 13 p. 20 c.).

ROAD, 102½ m. (165 km.), uninteresting. Motor-bus from the Glorieta de Atocha daily in 4 hrs. We quit Madrid by the Valencia road (C. del Pacífico, Pl. 24) —5½ m. *Vallecas*.—11¼ m. Bridge across the Jarama.—17½ m. (28 km.) *Arganda*.—34½ m. *Perales de Tajuña*, with a bridge across the Tajuña.—30½ m. (49 km.) *Villarejo de Salvanés*.—38½ m. *Fuente de la Peña*; bridge across the Tagus.—51 m. (82 km.) **Tarancón** (see below).—58½ m. (94 km.) *Huelves*.—66½ m. (107 km.) *Carrascosa*.—102½ m. (165 km.) **Cuenca** (see below)

From Madrid (Mediodía) to (30½ m., 49 km.) *Aranjuez*, see p. 220. We diverge E. from the main line and cross the Tagus.—41 m. *Ocaña* (Hot. Comercio) is an antiquated little town (6196 inhab.) with a curious old fountain (Fuente Grande) and an aqueduct built under Philip II. In 1809 it was sacked by the French under Soult, who, with 25,000 men, routed more than twice the number of Spaniards in the plain between the town and Dosbarrios (6 m. S.).—67½ m. **Tarancón** (Hot. Española, L. or D. 4, pens. 9 p.), on the Ríanzares and the Madrid-Cuenca road, is another small town (6124 inhab.) whose church, otherwise spoiled by Philip II, preserves an elaborate Gothic façade. Here Queen Cristina built a château after her marriage with Muñoz, whom she created Duque de Ríanzares. Near *Uclés*, 7 m. S.E., Sancho, only son of Alonso VI of Leon, was slain in battle by the Moors in 1100, at a spot known as 'Sicuendes' ('sete condes') from the seven counts who fell with the youthful prince. The large convent above Uclés founded in 1174, once the seat of a mitred abbot, was sacked by the French in 1809. The present buildings date chiefly from the 17th century. The country becomes hillier and more wooded as we approach the highland *Serranía de Cuenca*.—90½ m. *Huete* is pleasantly situated in a hill-girt plain, in which stands a ruined castle. The church of San Esteban has a handsome coro and San Lorenzo Justiniano has a good façade with reliefs of the Nativity and Charity.—109 m. *Cuevas de Velasco* (r) stands on a rocky hill above a series of caves used as cellars.—At (118½ m.) *Chillarón* the road from Guadalajara joins the railway. We descend into the valley of the Júcar, crossing it on a viaduct just before reaching Cuenca.

125 m. (201 km.) **CUENCA** (3025 ft.; **Gran Hotel Moya*, R. 4, L. 6, D. 7, pens. 12–25 p.; *Iberia*, R. 3–5, L. 5, D. 6, pens. 12 p.—*Post Office*, Calle Calderón de la Barca), capital of its province, is an unspoilt mediæval town (12,816 inhab.), romantically situated on the rocky spur of San Cristóbal, which is isolated from the *Serranía de Cuenca* by the deep defiles of the Júcar and its tributary the Huécar. The old walls and towers overhang the streams, and from the seven gates narrow lanes wind upwards to the cathedral.

History. Cuenca, of purely Moorish foundation, was given by Ben Abet, king of Seville, to Alonso VI as the dowry of his daughter Zaida. The city rebelled, but was subdued by Alonso VII in 1177 after a nine-months siege, according to the story, the Spaniards, disguised in the fleeces of a captured flock of sheep, were admitted through a postern by a Christian slave in the garrison. In 1873-74 the town was sacked by the Carlists. Cuenca, once noted for its arts and literature and famous for its silver work and other manufactures, was the birth-place of many eminent men, including Card. Gil de Albornoz (c. 1310-67), the papal general; Alonso de Ojeda (1468-1514), companion of Columbus and explorer of Guiana; Andrés Hurtado de Mendoza (c. 1490-1561), the viceroy of Peru who subdued the last of the Incas; and Hernán or Fernando Yañez (fl. 1500-20), the painter, said to have been a pupil of Raphael.

From the Calle de Mariano Catalina, the chief street of the modern quarter at the foot of the hill, passing a monument to the men of the province killed in the Riff war (1926), we cross the Huécar and make our way uphill to the old city. The Calle de Fray Luis and the Calle de la Corredera, the main artery of the old town, are lined with decayed *Casas Solariegas* adorned with escutcheons, the ancestral mansions of the families of the Conquistadors. The church of *San ta María*, to the left, contains tombs of the Montemayor family (15th and 16th cent.). The outermost crest of the spur is crowned by an inappropriate modern belfry.

In the Plaza Mayor, beyond the *Ayuntamiento* (1760), rises the ***Cathedral**, founded in 1178 by Alonso VII. The nave, crossing, and W part of the choir are an excellent example of the simple Gothic work of this period, and the W front, clumsily rebuilt in 1664-69 by José Arroyo, is now being restored as far as possible to its original condition. In the interior the carved capitals and the vault above the crossing are worthy of note. The apse behind the high altar is an elaborate late-Gothic construction with a strong suggestion of Moorish influence in the shape of the arches and the arrangement of the columns.

The modernized CORO, in the nave, has a splendid *Reja and eagle lectern by *Hernando de Arenas* (1517), and sober 18th cent. stalls. The clerestory of the nave has widely spaced interior tracery, and in the rose-window of the N transept is beautiful stained glass. The high altar, richly adorned with the variegated jasper of the neighbourhood, is a commonplace classical work by *Ventura Rodríguez* (d. 1736); the Madonna is by *Pedro de Mena*; behind it is the heavy *Transparente*, dedicated to St. Julian (1127-1208), first bishop and patron of Cuenca, with four serpentine columns from Granada and an urn, with statues of the Virtues, from Carrara, by *Francisco Vergara*.

The SIDE CHAPELS are interesting for their fine Renaissance furniture; the iron *Rejas, e.g. of the *Capilla de los Apóstoles* and *Cap. San Juan* (3rd and 6th in the S. aisle), are especially remarkable. In the S transept are tombs of the Montemayor family (15-16th cent.), and in the *Cap. San Martín*, beyond the transept, are four remarkable tombs of early bishops. On the S. side of the ambulatory are the *Sagrario*, with jasper columns and an image carved by Alonso

VII, and the *Sacristy*, entered between two bishops' tombs, which has a remarkable vault. The *Sala Capitular*, entered from off the sacristy, has a very fine plateresque portal, walnut doors and stalls carved in the manner of Berruguete, and a painted artesonado ceiling. The E. chapel, or *Capilla del Espíritu Santo*, possesses one of the finest artesonado ceilings in Spain and a painting of the Virgin in the primitive Flemish style, and in the *Cap. San Juan Bautista* is a retablo by Cristóbal Salmerón (fl. 1630). The large *Capilla de los Caballeros*, jutting into the body of the church, contains two fine retablos by Hernán Yáñez (c. 1526) and tombs of the Alborno family, including those of Card. Gil de Alborno (p. 242) and his mother, Teresa de Luna. The reja by Arenas (1526) and the door are noteworthy. Above the entrance is a curious stone skeleton. At the end of the N. transept are a delicately carved late-Gothic arch and a tall plateresque Portal (by Xamete, 1516-50), decorated with Christian and pagan motives. The CLOISTER, entered from the N. aisle, was designed by Juan Andrés Rodi (1577-83) in the simple classical style of Herrera. Off it opens the *Chapel of the Mendoceros*, including the tomb of Diego Hurtado de Mendoza, viceroy of Siena (d. 1566).

To the N.E. of the cathedral is the *Bishops' Palace*, and behind that is the daring *Puente de San Pablo*, a foot bridge 350 ft. long thrown across the gorge of the Huécar at a height of 150 ft. for the convenience of the Dominicans of *San Pablo*, the convent seen on the opposite bank.—It is worth while to go on ascending from the cathedral, past the convent of the *Carmelitas Descalzas*, to the battered *Puerta del Castillo* and to descend thence a few steps to the right towards a wilderness of oddly-shaped rocks, for the sake of the magnificent *View of the city, the Huécar gorge, and the bridge and convent of San Pablo.

The wild hills W. and N.W. of Cuenca reward exploration by the walker and fisherman and there are good roads leading to (104 m. E.) *Teruel* (p. 90), and to *Valencia* viâ (54 m.) *Minglanilla*, with its salt mines, and (88 m. S.E.) *Utiel* (p. 117; motor-bus in 7 hrs., 28 p. 60 c.).

24. FROM MADRID TO ZARAGOZA

RAILWAY (M Z A.), 212 m. (341 km.), express (two with 1st class only) 1 times daily in 5½-6½ hrs., correo nightly in 9½ hrs (49 p., 37 p., 22 p. 70 c.); to *Guadalajara*, 35½ m. (57 km) in 50 min-1½ hr (8 p. 20, 6 p. 35, 3 p. 50 c.), to *Calatayud*, 152 m. (245 km) 4½-6 hrs. (3½ p. 75, 27 p. 30, 16 p. 70 c.). Restaurant cars on all the expresses and sleeping cars on the night expresses. Through carriages by this route to Barcelona and to the French frontier at Canfranc.

ROAD, 200 m. (322 km.), leaving Madrid by the Calle de Alcalá and the Carr. de Aragón (Pl. 18)—18 m. (29 km) *Alcalá de Henares* (p. 244).—34 m. (55 km) *Guadalajara* (p. 245).—83 m. (134 km.) *Alcolea del Pinar*.—91½ m. (152 km.) *Salinas de Medinaceli* (p. 249).—128½ m. (207 km.) *Alhama de Aragón* (p. 250).—146½ m. (236 km) *Calatayud* (p. 250).—169 m. (272 km.) *La Alfranca de Doña Godina* (p. 89).—200 m. (322 km) *Zaragoza*, entered by the Carr. de Madrid (Pl. 17).

Madrid (Est Mediodía), see Rte. 19. We quit the city viâ the growing suburb of (4½ m) *Vallecas* and traverse hilly country to (7½ m.) *Vicálvaro*, with quarries of the stone with which Madrid is paved.—At (12 m) *San Fernando de Henares* the former palace of Fernando VII, used later as a cotton factory, now stands deserted.—14½ m. *Torrejón de Ardoz* was the scene of the victory of Narváez over Espartero in 1843.

21 m. (34 km.) **ALCALÁ DE HENARES** (1930 ft.; *Hot. Cervantes*, R. 3½, L. 6, D. 6½, pens 12-17 p; *Cisneros*, R. 4, L. 5½, D. 6, pens. 10 p — *Post Office*, 10 Calle de la Imagen) is a decayed old city 1 m. N. of the Rio Henares (11,142 inhab.), once the seat of a famous and wealthy university and known to fame as the birthplace of the author of 'Don Quixote.'

HISTORY. The Roman city of *Complutum*, built farther S. on the opposite bank of the Henares, was the scene of the martyrdom by the prefect Dacianus of the child-saints Justus and Pastor (c. 304), but seems to have disappeared with the decline of the Gothic kings. The Moors built a castle (Al-Kalat) on the present site, which was captured by Alonso VI in 1118, and presented with the surrounding lands to Abp. Bernardo of Toledo, whose successors were the real creators of the city. Abp. Tenorio raised the walls and built a bridge over the Henares in 1339, and the great cardinal-archbishop Francisco Jiménez (or Ximenes) de Cisneros (1436-1517) founded the university (1508) which a few years afterwards numbered 10,000 students, and printed the famous Complutensian or Polyglot Bible (1514-17), in Latin, Greek, Hebrew, and Chaldaean. The transference of the university to Madrid in 1837 and the confiscation of the wealth of the monasteries marked the end of the prosperity of Alcalá. Besides the great author Miguel de Cervantes y Saavedra (1517-1616), Alcalá numbers among its famous natives Catherine of Aragon (1485-1536), wife of Henry VIII, the emperor Ferdinand I (1503-64); Francisco de Figueroa (1540-1620), the poet; Antonio de Solís (1610-86), the poet and dramatist, and historian of Spanish America, and Juan Martín Díaz (1775-1823), 'el Empecinado,' the guerrilla general.

From the station we keep straight ahead as far as the large cavalry barracks, which occupy the site of the Franciscan convent once famous for the miracles of San Diego de Alcalá (d. 1463; tomb in the neighbouring Jesuit church). Turning first to the right and then to the left we reach the Plaza de Cervantes, the principal square, in which stands a statue of Cervantes (1879). To the left is the ***Colegio Mayor de San Ildefonso**, once the headquarters of the *University*, a magnificent Renaissance building begun for Card. Ximenes in 1498 by Pedro Gumiel and continued by Rodrigo Gil de Ontañón.

The plateresque **FAÇADE** (1513) bears the founder's arms and the Franciscan cord, and is decorated with medallions of the Doctors of the Church. Of the three interior **PATIOS** the first (1602), with three stories and 96 columns, bears the statues and coats-of-arms of the founder and of St. Thomas of Villanueva; the second is unfinished, and the third, called 'El Trilingue' (from the schools of Latin, Greek, and Hebrew which once surrounded it), dates from 1557. Hence we enter the **PARANINFO**, or **GREAT HALL**, notable for its artesonado ceiling and its plateresque galleries (1518-19). The **CHAPEL**, Gothic in design and plateresque in adornment, contains the tomb of Fr. Vallés, the physician of Philip II.

To the S. of the Colegio is *Santa María la Mayor*, a 15th cent. church rebuilt c. 1550, interesting as the scene of the baptism of Cervantes (1547; the entry in the register is shown on demand). Here are also a good Mudéjar arch and the 15th cent. tomb of Fernando de Alcocer and his wife. The Calle de los Escritorios leads hence to the **Iglesia Magistral**, originally dedicated to SS. Justus and Pastor, on the site of whose martyrdom it was founded in 1136. In the great days of Alcalá its canons had to bear the academic rank of 'magister.' The present building, erected in 1488-1501 for Ximenes by

Pedro Gumiel, and recently restored, is mainly Gothic with a few suggestions of the Renaissance and recalls Toledo cathedral. Between the Capilla Mayor and the Coro is the magnificent *TOMB OF CARD. XIMENES (brought from the chapel of San Ildefonso in 1851), the masterpiece of Doménico Fancelli, of Florence (1519-21), with sculptural decoration by Bartolomé Ordóñez of Burgos, assisted by many other artists, including Rafiaello da Montelupo and Girólamo da Santa Croce. The fine *Reja surrounding it, whose "ornaments struggle between pagan and Christian devices" is by the Vergaras, father and son (1566-73). Behind the Coro is the white marble *Tomb of Abp. Carrillo de Acuña (d. 1482), and near him lies the architect Pedro Gumiel (d. 1516), known as 'the honourable' because the cost of his work never exceeded his estimates. The 16th cent. choir screen is by Juan Francés.

The Calle de Cisneros goes on to the classical *Puerta de Madrid*. We, however, may turn to the right (N.) to visit the **Archivo General**, installed in the old *Palace of the Archbishops*.

Of the first building, begun in 1209 by Abp. Rodrigo Jiménez, little remains save a pair of ajimez windows and a massive tower. Most of the existing edifice dates from the rebuilding begun by Abp. Tenorio (c. 1375) and continued by Abp. Contreras (c. 1425), whilst the façade and patios were decorated by Alonso de Covarrubias in 1524-34 for Abps. Fonseca and Tavera. The garden-front and the plateresque staircase are noteworthy and the beautiful carved ceilings, especially in the 14th cent. **Sala de Concilios* with its painted stucco decorations, are among the finest in Spain.—The archives (adm. 9-13, 2-4 or 3-5), brought hither in 1858 to relieve the congestion at Simancas (p. 155), are especially interesting for students of the Inquisition.

Adjoining is the fine domed *Bernardine Church* (1613) and to the N., beyond the *Puerta de San Bernardo*, is the shady public garden of *El Chorrillo*. On the right of the Calle de Santiago, returning towards the Plaza de Cervantes, a tablet marks the probable site of the house where Cervantes was born.

At the baths of *Loeches*, 8 m. S. of Alcalá, frequented by sufferers from rheumatism and skin diseases, are the Palace and Dominican Convent to which the Conde-Duque de Olivares retired when disgraced by Philip IV. In the church is the Pantheon whither his body was brought to be buried after his despairing flight to Toro (p. 327) in 1643.

We go on N.W. up the pleasant valley of the Henares, whose course is bounded throughout by curious red clay bluffs.

35½ m. (57 km.) **GUADALAJARA** (2230 ft. ; *Fonda de la Est.*, R. 5, pens. 10 p.; *Hot. Palace*, Calle Miguel Fluiters, R. 4-6, L. or D. 5, pens. 10-14 p.; *Comercio*, Calle Dr. Hernando, R. 4, L. or D. 4½, pens. 10 p.; *Iberia*, similar charges.—*Post Office*, Calle del Teniente Figueroa), ½ m. E. of its station, rises 200 ft. above the Henares, which is crossed between the station and the town by a good 18th cent. bridge on Roman foundations. Guadalajara, though capital of its province, is a sleepy town (13,536 inhab.) containing one or two buildings of interest. The chief fiesta is on April 23rd.

HISTORY. The Roman settlement of *Arriaca*, somewhere in the neighbourhood, has completely vanished, and Guadalajara first appears in history as a

Moorish town—Wad-el-Hajarah (river of stones)—which was taken in 1085 by Alvar Fáñez de Minaya, cousin and comrade of the Cid, a ruthless exterminator of the infidel. In the 15-17th cent. the princely house of Mendoza, Duques del Infantado, held their court here in almost royal state, and played the Mæcenas to the authors and artists of Spain.

Approaching by the Madrid road, which crosses the Henares bridge (see p. 245), we reach the town at the Plaza del Conde de Romanones, with a monument to the count, a distinguished liberal statesman (b. 1863), and, on the right, the attractive entrance to the *Hospital Civil*. Farther on are the *Academia de Ingenieros*, occupying an 18th cent. building intended for a cloth factory, a disastrous experiment of Philip V, and the ***Palacio del Infantado**, the splendid plateresque palace of the Mendozas, now an orphanage for the daughters of officers (donation expected).

Begun in 1461 by Juan and Enrique Guas for the Marqués Don Diego Hurtado de Mendoza, first Duque del Infantado, it was continued under his three successors. The third duke entertained the captive Francis I in magnificent style in 1480, and in 1559 the marriage of Philip II with his third wife Isabella of Valois was celebrated in the chapel. The palace was gutted by the French in 1809.

The FAÇADE, studded with bosses, has a portal crowned by a huge armorial shield supported by satyrs, high above which is a row of graceful Mudéjar windows whence Francis I watched a tournament held in his honour. The PATIO is singularly effective, though decorated in a most fantastic style with balustrades of twisted columns and the arms of the houses of Mendoza and Luna. The ground-floor rooms received their present decoration in 1579. The finest rooms are on the first floor, notably the SALA DE LINAJES (now a chapel), which has a marvellous stalactite ceiling and was once decorated with the escutcheons of the noble families related to the Mendozas. The SALA DE CAZADORES has likewise a fine ceiling and a chimneypiece much admired by Francis I. Throughout the decorative scheme the lavish use of fine azulejos is remarkable.

In the Calle del Teniente Figueroa, to the left, farther on, is the church of *Santiago*, damaged by rebuilding, but preserving some 13-14th cent. details, and opposite is the *Instituto*, once the nunnery of La Piedad (1530), which preserves the ruined portal of its church, and a patio with an interesting staircase and balustrade. The main street, passing the mausoleum of Romanones (see above) and the Theatre, leads to the Plaza Mayor on the right of which is the *Ayuntamiento*. At the back of this building, in the Plaza de Dávalos, is a house with a charming Renaissance patio.

To the N. of the Plaza Mayor is the partly 15th cent. church of *San Gil*, in whose portico the provincial council used to meet. Thence the Calle Bardales leads to *San Esteban*, built in a curious mixture of styles and noteworthy for its Toledan apse. It is the burial place of Alvar Fáñez (see above) and of many other Spanish knights. The street

opposite leads to the Plazuela de Beladiez, where the *Diputación* contains an insignificant *Museo Provincial*

In the large Plaza de Marlasca at the end of the Calle Mayor is the church of *San Ginés*, formerly in a Dominican monastery, containing the fine Renaissance tombs of Pedro Hurtado de Mendoza and his second wife Juana de Valencia (on either side of the sacristy), and the Gothic tombs of the Conde de Tendilla, and his wife (at either end of the transepts). Hence we may walk N viâ the Pasco de la Concordia to the *Maestranza*, or residence of the military authorities (adm. usually granted) on the Zaragoza road, within which is the 15th cent church of *San Francisco* (now a store). In the crypt is the Panteón, or mausoleum of the Mendozas, whose 28 marble tombs (1696-1720) were rifled by the French in 1809.

The Calle Dr. Ramón y Cajal leads W. to the plaza and church of *Santa María de la Fuente* (15th cent, with a 13th cent. tower) containing the 15th cent tombs of Juan de Morales, treasurer to Ferdinand and Isabella, and of Canon Yáñez de Mendoza (r.); in front of the latter is the venerated Virgen de las Batallas, said to have been carried by Alonso VI in his expeditions against the Moors. In the same plaza is the *Capilla de las Ursinas*, a charming brickwork fragment of the church of *San Miguel* (1340)

Other points of interest are the church of *San Nicolás*, in the Calle Mayor, containing a good 15th cent tomb and some stalls brought from the monastery of *Lupiana* (6 m. E.; founded in 1330, with Gothic cloisters of 1472), and, in the E. suburb of San Roque, the *Panteón de la Condesa*, the modern tomb-chapel of the Condesa de la Vega del Pozo (d. 1910), richly adorned with tiles and mosaic.

FROM GUADALAJARA TO TRILLO, 48 m (77 km.), motor-bus in 2½ hrs.—We follow the main Zaragoza road to (11 m) *Torija*, where we turn to the right for (21 m) *Brihuega*, on a hill above the Tajüña. This old fortified town, with four Romanesque churches, is commanded by a prominent building designed as a cloth-factory by Carlos III. At *Villavieja de Tajüña*, 5 m. N.E., the Duc de Vendôme's victory over the Austrian troops in 1710 established Philip V firmly on the throne—38 m. *Cifuentes* ('hundred fountains') has a ruined castle and a church with a good rose-window.—45 m *Trillo* stands on the Tagus, which we cross to ascend the wooded valley to (48 m) *Baños de Trillo* (Hot. Moran, R. 4, D. 6, pens. 14 p., open July 1st-Sept. 15th), a sulphur spa.

The railway now turns due N. and the snow-capped peaks of the Sierra de Guadarrama may be seen far off to the left. At (49 m.) *Humanes de Mohernando* the hill-town of *Hita* is seen rising boldly on the right, 6 m. E.—Beyond (57 m.) *Espinosa de Henares* the country becomes wilder as we ascend the Henares valley.—65 m. *Jadraque*, with a ruined castle of the Duque de Osuna on the right.—Beyond (77 m.) *Baides* we enter a picturesque ravine traversed by the Henares, and after three tunnels emerge on a bleak upland plateau—87 m. (140 km.) **Sigüenza** (3230 ft.; *Fonda Liliás Hernández*, at the station, simple, L. or D. 4½, pens. 11 p.), an ancient episcopal stronghold (4013 inhab.), preserves the name of the Celtiberian *Segontia*, said to have been founded by fugitives from Sagun-

tum (p. 118) at *Villa Vieja*, 2 m. N.E. The city is built on a steep slope, rising like an amphitheatre above the Henares, and is dominated by the bishops' castle. Parts of the old walls survive. The early Gothic *CATHEDRAL, dating mainly from the second half of the 12th cent., is a plain building in the Cistercian style of S. France. The *W. Front*, divided by massive buttresses and flanked by low square towers, has a fine round-arched door surmounted by a 19th cent. medallion of the Virgin and St. Ildefonso. Within, the vault is supported by massive clustered piers. The *Sillería* (1490) is a good example of late-Gothic carving by Rodrigo Duque, Fr. de Coca, and others; the pulpit is of the 16th cent.; and the trascoro and altar are of 17th cent. work. In the *Capilla Mayor* is the tomb of Abp. Bernardo of Toledo, first bishop of Sigüenza (12th cent.). On the N. side is the remarkable *Portal of the *Capilla de la Anunciación* (c. 1510), showing an effective combination of Gothic, Renaissance, and Moorish ornament; the adjoining *Chapel of St. Francis Xavier* has a plateresque portal; on the same side are the *Sacristy*, with a similar portal, and a fine panelled ceiling by Covarrubias (1532), and the *Chapel of Santa Catalina*, with flags taken from the English before Lisbon in 1589. To the S. of the choir is the *Chapel of the Arce Family*, with a good semi-recumbent figure of Martín Vázquez de Arce, slain before Granada in 1486, the tomb of Fernando de Arce, bishop of the Canaries (1522), and other monuments. The *Chapel of San Marcos* contains an interesting 15th cent. triptych; in that of *Santa Librada* (patroness of Sigüenza) are the fine mausoleum of Don Fadrique de Portugal, bishop here in 1512-32, and six 16th cent. Italian panels. The late Gothic *Cloister* is by Alonso de Vozmediano (1507); the 16th cent. *Chapter House* contains some good Flemish tapestries.

The church of *San Vicente* in the upper part of the town is a spoilt Romanesque building (13th cent.) The Hieronymite *Colegio* contains a founder's tomb of 1488 and the monument of Bp. Risova (d. 1637).

Motor-buses ply from Sigüenza twice daily to (49 m. S.E.; 13 p.) *Molina de Aragón* (p. 90); on Mon., Wed., and Fri. to (58½ m. N.; 11½ p.) *Soria* (see below); and daily to (18½ m. N.W.; 5 p.) *Atienza*, an old town with crumbling walls.

Beyond Sigüenza the railway climbs the slope of the Sierra Ministra (4295 ft.), the E. prolongation of the Montes Carpeñanos or Guadarrama range. It penetrates the main ridge in the Horna tunnel at a height of 3670 ft.—97 m. (156 km.) **Torralba** (*Cantina*).

From TORRALBA to SORIA, 58½ m. (94 km.), railway twice daily in 3¼-4¼ hrs. (14 p. 85, 10 p. 15, 6 p. 5 c.). The line crosses the Sierra de Ministra and descends. From (27 m.) *Coscuria* to (31½ m.) *Almazán* (Hot. Comercio, Zúñiga, L. 4½, D. 4, pens. 8-9 p.), where it crosses the Duero, it runs roughly parallel with the Ariza-Valladolid railway (p. 156).

58½ m. **SORIA** (3460 ft.; Hot. Comercio, R. 5-6, L. or D. 7, pens. 12-20 p.; Las Heras, L. or D. 6, pens. 10-15 p., two good houses in the Calle de la Estación. —Post Office, 4 Calle de Aguirre), the remote little capital (7619 inhab.) of a remote province, is interesting both as the successor of Numantia (see below)

and for its own relics of the middle ages. The surrounding country is noted for its butter.—The Calle de la Estación leads in a few yards to the main street. To the left is the excellent little *Museo Arqueológico* (10-1, 3-6 or 7) containing important relics from Numantia. To the right the Calle Canalejas leads to the Plaza de Aguirre in which (1) the Post Office and Gobierno Civil occupy the *Palacio de los Condes de Gomara*, with a handsome balustraded front of 1592. To the E, beyond a ruined college of the Templars with a Romanesque cloister (r.), is the large Gothic church of **San Pedro**, noteworthy for a Romanesque S. door and *Cloister, and containing a Deposition, of the Venetian school, on the trascoro, and good choir-stalls.—Between San Pedro and the main street are *San Nicolás*, with a fine Romanesque portal, the *Iglesia del Mirón*, with a plain baroque front, and the *Iglesia de la Merced*, a good late-Gothic building.—To the N.W., behind the Post Office and beyond the Mercado, is the church of ***Santo Tomé**, with one of the finest Romanesque façades in Spain, including a magnificent door with sculptured capitals and tympanum and a deeply recessed wheel-window.

The Carretera de Francia, to the E, crosses the Duero by a good stone bridge, 200 yds from which is ***San Juan de Duero**, a ruined house of the Knights Hospitallers, whose ruined *Cloister, of which only the interlaced arcade remains, is one of the latest Romanesque buildings in Spain (13th cent.). A curious feature is that the columns change their character not at each corner, as might be expected, but in the middle of each walk. About $\frac{1}{2}$ m. along the river to the right is the picturesque *Ermida de San Saturno*, with-frescoes of the life of the patron, and a rock-cut crypt and staircase.

Nearly 4 m. N.E., opposite the village of *Garray* and approached by a fine Moorish bridge over the Duero, is the excavated site of **Numantia**, the Iberian city which resisted Scipio Africanus the Younger and his Roman legions for nearly a year (134-133 B.C.) Recent excavations have laid bare the regular plan of the city, and most of the antiquities discovered date from the Roman town which rose on the ruins of Iberian Numantia.

Soria is the meeting-place of the road routes from Burgos to Valencia, from Madrid to Logroño, and from Valladolid to Zaragoza. The Logroño road, to the N., crosses (25 m.) the Sierra de Cebollera by the *Puerto de Piqueras* (5610 ft.), often snowbound in Jan. and Feb.—At *Calatañazor*, 15 m. S.W. on the Valladolid road, **Almansor**, the warlike vizier of the Emir of Cordova and the scourge of Christian Spain, was finally defeated by the Leonese in 1002.

From Soria to *Burgos* and to *Calatayud*, see p. 151; to *Calahorra*, see p. 26; to *Tudela*, via *Ágreda* and *Tarazona*, see p. 27.

We descend the valley of the Jalón, a tributary of the Ebro, on the N.E. slope of the Sierra Ministra.—104½ m. *Salinas de Medinaceli* is the station for (2 m. N.; motor-bus) the Moorish stronghold of **Medinaceli** (3330 ft.), now a mere village on a hill overlooking the Jalón. Here, in the 'city of Selim (?)', died the great Moorish conqueror **Almansor**, in 1002, and here, after the Christian reconquest in 1124, was established the great family of La Cerda, dukes of Medinaceli, who claimed the Spanish throne by right of descent from the *Infantes de la Cerda*, the sons of **Alonso el Sabio**, who were dispossessed by their uncle **Sancho el Bravo**. Their imposing *Castile* still stands, and the church contains many of their tombs.—113½ m. *Arcos de Jalón* has a ruined Roman arch and a mediæval castle.—120 m. *Santa María de la Huerta* preserves the remains of a great Bernardine monastery, with two cloisters, and Gothic refectory, and a well-proportioned church containing fine stalls and the grave of the warlike Abp. **Rodrigo Jiménez** who fought at *Las Navas de Tolosa* (p. xxii).—We enter the

Kingdom of Aragon. On the right farther on is the site of the Iberian town of *Arcobriga*, excavated since 1907—128 m. (206 km) **Ariza** (2350 ft.; *Fonda de la Est*), a small red stone town commanded by a castle, is the junction for Valladolid via Osma and Aranda de Duero (p 156).—133 m *Cetina de Aragón*, with another castle.—135 m. (219 km) **Alhama de Aragón** (2100 ft.; *Hot. del Parque*, R 5–11, L. or D. 8, pens. 20–27 p.; *Termas Pallarés*, pens 12–14 p.; *Guajardo*, R. 4, L. 5½, D 6, pens. 10–16 p), a spa frequented by gouty and rheumatic patients, was the Roman *Aquæ Bilbilitanæ*. The towering *Alcázar*, beneath which the railway tunnels, recalls the rediscovery of the springs by the Moorish conquerors

About 10½ m S. (motor-bus) is the famous *Monastery of **Piedra** (2570 ft.; *Gran Hotel de la Residencia*, L. or D 7½, pens 20–22½ p), a favourite summer resort of the Aragonese, with an unimportant mineral spring. The monastery was founded in 1191 by Cistercians from Poblet and moved to its present site on the opposite bank of the Rio Piedra in 1218. It was badly damaged in the anti-clerical rising of 1835 but has been well restored. The Church was refaced and disfigured in the 17th cent, but the 13th cent. *Cloisters* and the *Grand Staircase*, with a remarkable vault of the 14–15th cent, were not altered, and the other monastic buildings are interesting. Not the least of the charms of Piedra is its delightful situation in the wooded valley, with its grottoes, pools, and cascades. Finest of all is the lowest fall, the *Cola del Caballo* (174 ft. high), which may be viewed from beneath by means of a subterranean passage.

We continue to descend the Jalón, whose deep gorge is negotiated by a well-engineered series of tunnels and bridges—144 m. *Ateca* has two imposing towers, one above its semi-Moorish church, the other belonging to the town hall, formerly a castle.—Beyond (148 km) *Terrer*, which has a Mudéjar church in the Aragonese style, we cross the Jiloca and join the line from Teruel.

152 m. (245 km.) **CALATAYUD** (1750 ft.; *Cantina*; *Hot. Fornos*, 4 Calle Dicenta, R 3–6, L. or D. 5, pens. 10–11 p; *Pina*, R. 3–6, L. 4, D 4½, pens 10–12 p, *Muro*, L. or D. 5, pens. 10–15 p, both in the Paseo Marqués de Linares.—*Post Office*, 77 Calle Dato), one of the strangest-looking towns in Spain (12,000 inhab), imposing in outline and dull in colour, merges almost imperceptibly into the surrounding clay hills whose crumbling shapes take on a likeness to ruined buildings. Part of the population, indeed, dwells in caves in the castle hill, in the quarter called *La Morería*. This name and that of the city itself (Kalat Ayub, 'the castle of Job') betrays the Moorish origin of the place, which was founded in the 8th cent. by Ayub, nephew of Musa.

The present city is noteworthy for two collegiate churches: *Santo Sepulcro*, to the N.E., once the Spanish headquarters of the Knights of St John, was founded in 1141 and rebuilt in 1613; *Santa María*, in the centre of the town, has a fine portal of 1528 and a lofty tower octagonal in its upper tiers. Many of the other churches have good Mudéjar towers, including *San Andrés*, *San Pedro Mártir*, which has fine

azulejos in the coro, and *San Martín*. The convent of *San Domingo*, outside the town to the E, has a fine three-storied patio, with part of the exterior enriched with Mudéjar patterns. The Mercado is picturesque, especially on market-days.

Nearly 2 m. E. of Calatayud is the site of the Iberian city of *Bilbilis*, a Roman municipium celebrated as the birthplace of the poet Martial (43-104 A.D.), who returned hither to die after 35 years in Rome. Bilbilis was known also for its inclement climate, its weapons, and for a victory of Metellus over Sertorius (173 B.C.).

From Calatayud to *Soria* and *Burgos*, see p. 151; to *Teruel* and *Valencia*, see Rte. 12.

The Zaragoza railway threads the gorge of the Jalón through the Sierra de Vicor by means of a succession of bridges and tunnels—157 m. *Paracuellos de la Ribera* is noted for its peaches and for a fine embroidered terno in the sacristy.—Beyond (164 m.) *Morés* with its ruined castle (r) the valley widens and the extensive peach-orchards may be seen—174½ m. *Ricla* has a fine Mudéjar belfry (l).—177½ m. *Calatorao*, built on Roman foundations, has an old castle where Doña Urraca, queen of Alfonso el Batallador, is said to have died.—Beyond (184 m.) the little wine-growing town of *Épila* the fertile belt narrows to a strip along the river, and the desert Sierra de la Muela rises on the right—186½ m. *Rueda de Jalón*, on the right, has a Moorish castle, whose rock is honeycombed with cave-dwellings.—203½ m. *Casetas*, where we join the line from Bilbao and thence to (212 m., 341 km.) **Zaragoza**, see p. 28

25. FROM MADRID TO SEGOVIA

RAILWAY, 61½ m. (101 km.), 6-7 times daily in 2¼-4 hrs. (14 p. 50, 10 p. 90, 6 p. 55 c.), to *Cercedilla*, 36 m. (58 km.), frequently in 1½-3 hrs. (8 p. 30, 6 p. 25, 3 p. 75 c.). Excursion tickets to Segovia and to stations in the Sierra de Guadarrama are issued in summer.

Two fine *ROADS to Segovia cross the Sierra de Guadarrama. The more interesting, via the Puerta de Navacerrada, is frequently impassable in winter. A. VIA THE PUERTA DE NAVACERRADA, 54½ m. (88 km.). We quit Madrid by the Escorial route (p. 210).—4 m. *Puerta de Hierro* (p. 209)—11½ m. *Las Rozas de Madrid*, where we leave the Escorial road to the left.—18½ m. *Torrelodones*, 3½ m. beyond which we turn to the right.—31½ m. *Navacerrada* (Pens. Alpina, L. or D. 4 p.).—37 m. *Puerto de Navacerrada* (6053 ft.; station, see p. 252), a fine pass, beyond which we descend steeply in many zigzags through fine pine forests.—48 m. *La Granja* (p. 258), where we turn sharp to the left.—54½ m. *Segovia* (p. 252), entered via the Carretera de Villalba (Pl. 12, 11).—B. VIA THE PUERTO DE GUADARRAMA, 57½ m. (93 km.). To (18½ m.) *Torrelodones*, see above.—30½ m. *Guadarrama*, where we intersect the road from the Escorial (l.) to La Granja (see p. 259).—35½ m. *Puerto de Guadarrama* (4151 ft.), where a stone lion commemorates the opening of the road in 1749. Napoleon, himself on foot, led his army over the snows in this pass on Christmas Eve, 1808.—39 m. *Venta de San Rafael*, once an old posting station, where we diverge to the right from the Medina del Campo road.—54 m. *Hontoria*.—57½ m. *Segovia*, entered via the railway station and the Calle de José Zorrilla (Pl. 10).

Madrid (Estación del Norte), see Rte. 19; thence to (23½ m.) *Villalba*, where we diverge from the Ávila line, see p. 210.—Beyond Villalba the railway crosses the Rio Guadarrama

and begins a bold and picturesque climb over the Sierra de Guadarrama. On the left in the distance appears the Escorial, whither a road leads from (33 m.) the station of *Los Molinos-Guadarrama* (Hot. Peñón, open always).—36 m. (58 km.) **Cercedilla** (Hot. *Alfonso XIII*, R. 10, L. or D. 7, pens. 18–25 p.; *Real Victoria*, R. 6, L. or D. 9½, pens. 24–36 p.; *La Guipuzcoana*, R. 5, L. 8½, D. 9½, pens. 14–18 p.), with many villas, is both a summer resort and a centre for winter sports, as well as the starting-point for excursions and ascents in the Sierra.

From Cercedilla an electric railway, with two intermediate halts, ascends (7½ m. in ¾ hr.) to *Puerto Navacerrada* (see p. 251) on the road from Madrid to Segovia over the Sierra de Guadarrama.

The **Sierra de Guadarrama**, the ancient *Montes Carpetani*, a granite range with the characteristic saw-tooth skyline, stretches with its continuations from S.W. to N.E. on the border between New and Old Castile for a distance of c. 100 miles. It is prolonged to the N.E. by the Somosierra and the Sierra de Ayllón, and to the S.W. by the Sierra de Malagon, beyond which the lower mountains of Ávila form a connecting link with the Sierra de Gredós. Its mean height is over 5000 ft. and it culminates, near the centre, in the *Pico de Peñalara* (7894 ft.; p. 259). The range is crossed by several roads, and refuge huts facilitate mountain excursions and ascents, while winter sports are actively carried on at various points.

As the line ascends it commands a wide view over the plain of New Castile, on the left, and beyond (40 m.) *Tablada*, with its large sanatorium, reaches its highest point (3230 ft.) in a tunnel of 1½ m. below the Puerto de Guadarrama (p. 251). The rapid descent on the N. slope of the Sierra passes through one of the finest pine forests in Spain.—44 m. *San Rafael*, with summer villas of the Madrileños. From (46 m.) *Espinar*, 2½ m. W. of the station, a road leads W. to (30 m.) Ávila (p. 156).—We cross the Moros and ascend over a pass.—51 m. *Otero de Herveros*.—About 1½ m. E. of (56½ m.) *La Losa-Riofrío* is the 18th cent. royal château of *Riofrío*, built by Isabella Farnese, which contains paintings by minor Spanish artists.—We traverse the valley of the Hontoria.

62½ m. **SEGOVIA** (16,013 inhab.), a characteristic old Castilian town and the seat of a bishop, is famous for its Roman aqueduct, its Gothic cathedral, its mediæval churches and palaces, and its history. Situated on a rocky eminence, washed on the N. by the Eresma, on the S. by the Clamores, the strong old town is picturesquely girdled by its ancient walls, within which the lofty cathedral tower rises above a medley of narrow and irregular streets, with many quaint houses and dignified façades. The depression separating it from its suburbs on the E. is spanned by the ancient aqueduct, which strides across the old town towards the prominent Alcázar at its W. apex, sheer above the junction of its streams.

Hotels. COMERCIO Y EUROPEO (Pl. a; 4), 5 C. Melitón Martín, L. 6, D. 7, pens. from 12 p.; PARIS-FORNOS (Pl. b; 4), 24 C. Infanta Isabel, L. or D. 6, pens. 13–16 p.; VICTORIA (Pl. c; 4, 5), Plaza Mayor, L. or D. 6, pens. from 10 p.; LA PARISIANA, opposite the station, L. or D. 6 p.

Post Office (Pl. 5), 4 C. de la Trinidad
—TELEGRAPH OFFICE, 2 C. de Juan
Bravo (Pl. 4).

Motor-Buses from the station to the
Plaza Mayor (Pl. 4; 40 c.); from the

Plaza del Azoguejo (Pl. 8) to *Ávila*
(40½ m.; 9 p.); to *Cuellar* (37 m.;
7 p. 20 c.); to *Sepúlveda* (33 m.; 6 p.
90 c.); to *San Ildefonso* (La Granja;
2 p.); etc.

History. Segovia, the Roman *Segobriga*, a town of Iberian origin, rose to some little importance under the Romans by whom it was taken in 18 B.C., and under the Visigoths it became the seat of a bishop. It was occupied by the Moors, who are believed to have introduced the cloth-industry for which the town was noted until recent times, but c. 1085, along with Toledo, it reverted to the Christians, and is said to have been repopled by Gallegos from N.W. Spain. It became a royal residence in the reign of Alfonso the Wise (c. 1284); in the 14th and 15th cent. the Cortes frequently met within its walls; and from c. 1586 until 1730 it contained the Spanish mint. Its submission to Ferdinand IV in 1295 was secured by the courageous bearing of his mother, María de Molina. In 1468 Enrique IV, repudiating his reputed daughter Juana la Beltraneja, publicly assumed his sister Isabella the Catholic as his heir by leading her horse through the streets of Segovia, and in 1474 Isabella was here proclaimed queen. Next year her husband Ferdinand here took oath to respect the privileges of Castile. Segovia in 1520 actively espoused the cause of the Comuneros, but its Alcázar remained loyal and untaken. It was twice captured by the Carlists, who finally abandoned it in 1837.

From the railway station (Pl. 10), at the S. extremity of the town, the long Calle de José Zorrilla and its continuation, passing (r.) the *Artillery School*, partly in the buildings of the old convent of St. Francis (founded in 1220) lead nearly due N. to (over ¾ m.) the PLAZA DEL AZOGUEJO (Pl. 8), the busiest square in Segovia. The plaza is crossed by the famous ***Aqueduct**, the most important monument in Segovia and one of the largest Roman or pre-Roman structures in Spain.

This massive aqueduct, known familiarly as 'El Puente' or 'El Puente del Diablo,' is built of huge blocks of Guadarrama granite, without mortar, of its total length of 837 yds., 300 yds. are in two stages, while the height of its 165 arches varies from 93½ ft. downwards according to the conformation of the ground. It has been assigned to the reign of Trajan (1st-2nd cent. A.D.), though local opinion favours an Iberian origin. It serves to conduct the waters of the Riofrío (10 m. distant) to the city, and, beginning near San Gabriel, E. of Segovia, it spans the intervening depression and intersects the city towards the Alcázar, the latter part of its course being subterranean. In 1071 thirty-five of the arches were destroyed by the Moors of Toledo, and they lay in ruins until 1483 when Isabella employed Juan Escovedo, a monk of the convent of El Parral, to rebuild them; but apart from these and a few more modern restorations the mighty work is an untouched monument of ancient engineering genius. In 1520 images of the Madonna and St. Sebastian replaced those of Hercules in the niches above the loftiest pier.

The Calle de Cervantes, leading W. from the Plaza del Azoguejo, is continued by the Calle de Juan Bravo (Pl. 4), the principal street of the old town, to the Plaza Mayor and the Cathedral. On the right, near the beginning of the Calle de Juan Bravo, stands the *Casa de los Picos*, a fortified mansion of the 14th cent., which in the 16th cent. received its remarkable façade, studded with faceted stones, from which it takes its name. No. 30, on the left a little back from the roadway, is the *Palacio del Conde de Alpuente*, or *Casa de los Azpiroz*, with ajimez windows and the plaster pargetting which is still a favourite local style of decoration.

Farther on (No. 40) is the *House of Juan Bravo* (d. 1521), leader of the Comuneros against Charles V in 1520, and facing it, in the Plazuela San Martín, is a statue of Bravo by Aniceto Marinas (1921). The church of *San Martín* (Pl. 4, 5), approached by a flight of steps, dates from the 12th cent. and has a good W. portal and an attractive exterior gallery of a type characteristic in Segovia and the vicinity. Within are tombs of the Herrera family. The *Casa del Marqués de Lozoya*, on the E. side of the plaza, has a fine court and tower of the 15th century.

In the corner above the last-mentioned house is the *Escuela de Artes*, which possesses a small Museo Provincial, with some interesting paintings, sculptures, and inscriptions—From the S. side of the plaza a short street descends to the *Paseo de Isabel Segunda*, a pretty terrace-promenade planted with trees (p. 256).

Farther on in the Calle de Juan Bravo and approached by a short passage is (1.) the church of *Corpus Christi* (3; Pl. 4), originally a Jewish synagogue, resembling Santa María la Blanca at Toledo, though much plainer in detail, and consecrated as a Christian church in 1410. According to the story, while the Jews were here profaning a Sacred Host that had come into their possession the synagogue was struck by a thunderbolt, the marks of which are still pointed out. Terror-stricken, the Jews confessed their crime and were deprived of their synagogue. The street ends in the PLAZA MAYOR (Pl. 4), or *Plaza de la Constitución*, an irregular old square, with the *Ayuntamiento* (17th cent.) on one side facing the church of *San Miguel* (2; Pl. 4, 5, 16th cent.), with a notable Flemish triptych, on the other. On the left (S.W.) rises the cathedral.

***Segovia Cathedral** (Pl. 4), a florid Gothic edifice of the 16th cent. and one of the latest Gothic cathedrals in Spain, is built of a beautiful warm coloured stone. Basilican in plan, with no projecting transepts, it terminates on the E. in a corona of seven chapels, the exterior of which is profusely adorned with pinnacles. At the S. angle of the plain W. front rises a tall square *Tower* (345 ft.), terminating in a belfry chamber and cupola; and over the crossing is a cimborio or cupola (220 ft.), the design of which, like that of the cupola of the W. tower, betrays the approach of the Renaissance.

The previous 12th cent. cathedral, which stood near the Alcázar, was wrecked during the insurrection of the Comuneros in 1520, and the present edifice was begun in 1522 and completed c. 50 years later. The architects were Juan Gil de Ontañón and his son Rodrigo, who here followed the design of their beautiful cathedral at Salamanca (p. 310).

Interior. The interior is light and very striking owing to the wide span and well-arranged design of the arches and the richness of the vaulting. Most of the windows have good stained glass. A pierced flamboyant balustrade takes the place of a triforium. The nave is flanked on both sides by chapels and from the apse, behind the Capilla Mayor, radiate seven polygonal chapels. Some of the stalls in the *Coro*

were brought from the old cathedral —The 1st chapel in the N. aisle has a 16th cent mahogany reja The *Capilla de la Piedad* (5th in the N. aisle) contains a fine *Retablo (Descent from the Cross), with figures over life-size, known as the 'Piedad de Juni,' after its designer, Juan de Juni (1571). The *Capilla de Santiago* (4th in the S. aisle) has a retablo by Pantoja de la Cruz, with a portrait of Fr Gutiérrez de Catllar, founder of the chapel This and other chapels of the S aisle contain 17th cent. Flemish tapestries —The next chapel (*del Cristo del Consuelo*), whence we enter the cloister (see below), has two good bishops' tombs. In the *Capilla del Sagrario*, to the right of the Capilla Mayor, is a figure of Christ carved by Alonso Cano, known as 'El Cristo de Lozoya.'

The beautiful Gothic *Cloisters (open 9-12, 3-6, adm 1 p., including chapter house, etc.), partly transferred from the old cathedral, were erected in 1524 et seq. by Juan Campero. Juan Gil de Ontañón, the cathedral architect, is buried under a plain slab just within the entrance. At the S.W. angle is the tomb of Maria del Salto (d. 1237), a beautiful Jewess unjustly accused of adultery, who was hurled from the Peña Grajera (p. 257) but was miraculously saved from death by the Madonna, whom she invoked as she fell. A fresco above depicts the miracle. The *Capilla de Santa Catalina*, at the base of the tower on the W. side, contains the tomb of Don Pedro (d. 1366), the infant son of Enrique II, who was killed by falling from a balcony in the Alcázar. Here is also a large silver custodia of the 17th cent. used in the Corpus Christi procession. The SALA CAPITULAR, which has a painted artesonado ceiling, contains Flemish tapestries (Story of Zenobia) from cartoons by Rubens; the series, with another (Story of Pompey), is continued on the stairs and in the Library above. The latter contains illuminated MSS. and incunabula, vestments and church ornaments, and some good paintings: The Evangelists, by Ribera; St. Thomas, by Alonso Coello (repainted in 1845); and a Madonna, by Morales.

From the Plaza Mayor the Calle del Marqués del Arco, continued by the Canongía Nueva, leads W. to the Alcázar. We pass (No. 6; r.) the *Casa del Marqués del Arco*, with a 16th cent. patio, and, in the plaza a little farther on, the modernized church of *San Andrés*, with its Romanesque apse. The spacious PLAZA DE LA REINA VICTORIA (Pl. 1) in front of the Alcázar, overlooking the valleys of the Eresma (r) and Clamores (l.), is adorned with a monument to Daóiz and Velarde (p. 170), by A. Marinas (1910). In the Calle Daóiz, on the N. side, is the little *Puerta de la Claustura*, the last of four which once separated the Alcázar quarter from the town.

The *Alcázar (Pl. 1), the castle occupying the W. extremity of the ridge on which the town lies and looking sheer down into the valleys of the Eresma and the Clamores which meet at its foot, was begun by Alonso VI in the 11th cent., possibly upon Moorish or even Roman foundations. Enlarged in 1352-58 by Enrique II it was still further extended by Juan II in the 15th cent., but in 1862 when the palace was occupied as an artillery school, it was so seriously injured by a fire that, apart from the towers, most of what we now see dates from a restoration begun in 1882. The conspicuous features are the great *Torre de Juan Segundo* (E.), with its

canopied windows and its bartizan turrets characteristic of Castilian castles, and the *Torre de Homenaje* (W.), with seven turrets. Prince Charles (later Charles I of England) was entertained in the Alcázar in 1623 and supped, says the record, on "certain trouts of extraordinary greatness." The Torre de Homenaje was a state prison under Philip V, who here confined his Dutch minister Ripperdá (1690-1737). Gil Blas before his marriage was a less historical prisoner. The castle now contains the military archives of Spain. Visitors are conducted by a guide.

On the right of the main patio are the rooms containing the archives (no adm.). Visitors are shown an *Ordinance Museum* on the ground floor, and upstairs the *Sala del Trono* and the *Pieza del Cordon*. This room, decorated with the cord of St. Francis, commemorates the story that Alfonso the Wise, having expressed the heretical opinion that the earth revolved around the sun, was so terrified by a thunderbolt that he immediately recanted and penitently assumed the cord or girdle of St. Francis. From the window can be seen the balcony from which the little Prince Pedro fell to the rocks below (p. 255). The distracted nurse leapt after her charge and shared his fate.

From the Plaza de la Reina Victoria we follow the Paseo de Don Juan Segundo S.W. to the *Puerta del Socorro* (Pl. 4) or *Puerta San Andrés*, an old city-gate bearing a tablet in commemoration of the picaresque heroes of Quevedo's novels, notably of 'Don Pablo de Segovia.' It affords a charming glimpse of the cathedral tower. Thence we may skirt the outside of the well-preserved TOWN WALLS to the *Paseo Isabel II* (p. 254) and so regain the Plazuela de San Martín, or, holding to the right, we may descend the Calle del Arco to the church of *Sancti Spiritus* (4; Pl. 4) and, beyond the bridge over the Clamores, the church of *San Millán* (5; Pl. 7), an interesting Romanesque edifice, perhaps founded in the 10th cent., with a good doorway, a fine triple apse, and exterior arcades on each side, with carved capitals. The interior of the church is well preserved.

From the Plaza del Azoguejo (Pl. 8) we ascend the steps beside the Aqueduct to the N.W., then diverge beneath its last arches for *San Sebastián*, a Franciscan church with a good apse and W. doorway, a little beyond which lies the Plaza de San Pablo, with the *Diputación Provincial* (Pl. 5) and other typical old mansions with sculptured doorways.—Farther E., in a lonely plaza, is the desecrated Romanesque church of *San Juan de los Caballeros* (Pl. 5), with a good tower, partly in ruins, a triple apse, an exterior arcade, and a Gothic W. door. It is now occupied by the art-pottery factory of Daniel Zuloaga and his successors. Thence we find our way, through a quarter of narrow and quaint streets, passing several churches. *San Agustín* (Pl. 5), late-Gothic, lies in ruins; *San Nicolás* (1; Pl. 5) retains its apse; opposite *Santa Trinidad*, with its characteristic exterior arcade, is a Dominican convent in an old fortified mansion built on Roman

foundations. It is known as the *Casa de Hércules* from a figure which adorns its tower. *San Esteban* (Pl. 4, 5) has a noble 13th cent. tower of five stories (rebuilt) and a Romanesque exterior cloister. In the same plaza is the *Bishops' Palace*, with a granite façade showing two curious reliefs. In the Calle Escuderos is the *Casa de Segovia*, an ancient mansion (No. 13) with an ornamented portal and an interesting patio, said to have been occupied by Álvaro de Luna (p. xxiv) in 1445. In the 16th cent. it was the headquarters of the Inquisition in the province.

We now descend to the *Puerta de Santiago* (Pl. 1), one of the city-gates, outside which, on the bank of the Eresma, is the *Casa de Moneda* (Pl. 1; now a mill), the old mint in which all Spanish money was coined from 1586 until 1730. Nearly opposite, across the stream, is seen the Hieronymite monastery of ***El Parral** (Pl. 2), founded in 1447 by Juan Pacheco, Marqués de Villena, on a spot where he had fought three successful duels, afterwards famous for its vines and gardens ('las huertas del Parral, paraíso terrenal').

We pass through the ruined Infirmary Cloister and two other cloisters now in course of restoration, to enter the church built by Juan Gallego in 1494 (under restoration in 1930). It contains the plateresque ***Tombs** of the founder and his wife and between them a large retablo designed in 1528 by Juan Rodríguez and Jerónimo Pellicer and painted by Diego de Urbino. In the side chapels are Gothic tombs of Segovian nobles, and beside the elaborate sacristy door is the tomb of Beatriz de Pacheco, illegitimate daughter of the founder.

About $\frac{1}{4}$ hr. to the E. (downstream), on a height above the river, stands the church of ***La Vera Cruz** (Pl. 1; adm. on application at the Ayuntamiento; daily 2-5), a remarkable Romanesque church built by the Templars c. 1204, with three apses and a richly moulded W. doorway. In the centre of the twelve-sided nave is a walled chamber of two stories built on the model of the Dome of the Rock on the Temple site in Jerusalem. Aspirants to knighthood kept vigil over their arms in the upper chamber, and were girt with the sword in the lower chamber.

On the river, a little lower down, is the *Santuario de Fuencisla* (fons stillans), containing a venerated statue of the Madonna, and sometimes held to commemorate the miraculous escape of Maria del Salto (p. 255). Opposite rises the *Peña Grajera* ('crag of the crows'), the Tarpeian Rock of Segovia.

Crossing the adjacent *Puente de San Lázaro* we may follow the left bank of the Clamores by the *Cuesta de los Hoyos* (Pl. 1, 4), which commands a fine view of the city and its walls, and ascend via the next bridge to the Paseo de Isabel Segundo.

From the Casa de Moneda (see above) the Ronda de Santa Lucía leads E. to the **Hospicio** (Pl. 5), formerly the Dominican *Convent of Santa Cruz*, founded by Ferdinand and Isabella beside a grotto said to have been a retreat of St. Dominic. Over the striking late-Gothic W. portal of the church is a lunette showing the 'Catholic Monarchs' kneeling beside a Pietà, while their initials and emblems, the arrows and ox-

yoke, occur in the exterior frieze of the apse. Tomás de Torquemada was prior of the monastery before his appointment as inquisitor.—From the Romanesque church of *San Lorenzo* (Pl. 6), to the S.E., which has a brick Mudéjar tower, three apses, and an arcade of coupled columns with interesting capitals, we return by a road leading S.W. to the Plaza del Azoguejo (p. 253).

Likewise in the S. quarter of the town is the convent of *San Antonio el Real* (Pl. 11), built by Enrique IV as a country house, and rebuilt c. 1450 in a Mudéjar-Gothic style. The portal of the church, the ceiling of the chancel, and the Calvary with figures by a Flemish sculptor on the S. side, are all remarkable. If the church is closed apply at the convent door. *San Salvador* (Pl. 8) and *Santo Tomás* (Pl. 7) preserve Romanesque details.

FROM SEGOVIA TO LA GRANJA

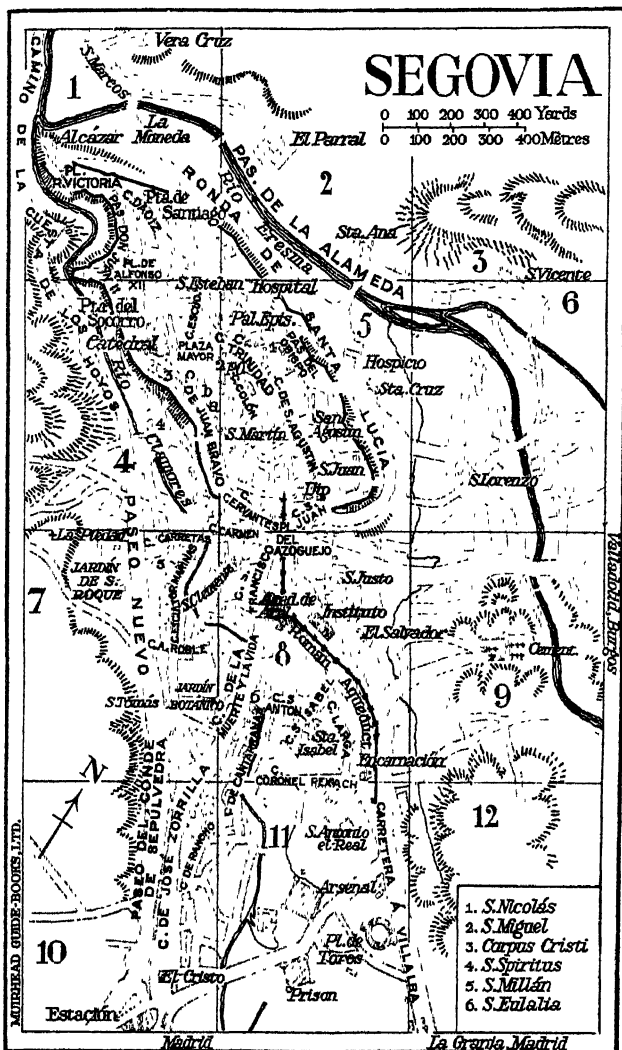
7 m. MOTOR-BUS several times daily in summer in connection with the trains (2 p.). Taxi for 3 pers., c. 20 p. there and back, including an hour's stay at La Granja.

The FOUNTAINS at La Granja play on certain days only, usually on Jan. 23rd, May 17th and 30th, July 21st and 24th, Aug. 26th, Sept. 11th and 24th. On Thurs. and Wed. in summer two fountains play after 5 p.m. Enquiries should always be made beforehand.

The undulating road quits Segovia viâ the Carretera de Villalba, and runs S.W. through an uninteresting country, passing (5 m.) the royal domain of *Quita Pesares* (i.e. Sans-Souci), with its poplar trees, and farther on (1.) the *Golf Course*.

7 m. **San Ildefonso** (*Hot. Europeo*, R. 6, L. 6½, D. 7½, pens. 8–22½ p.), is a small town (4142 inhab.) at the foot of the Pico de Peñalara (p. 259) frequented in summer for its altitude (3907 ft.) and cool climate. It has a flourishing glass-factory and sawmills. Immediately adjacent is the royal palace of **La Granja**.

An ermita dedicated to St. Ildephonsus and a shooting-box built here by Enrique IV c. 1450, were presented by the 'Catholic Monarchs' to the monks of El Parral; and around the grange (granja) or farmhouse of the monks arose the little town. Philip V, the first Bourbon king of Spain and a lover of all things French, purchased the farm in 1720 and commissioned *Theodore Aisdemans* to design a palace. His design was carried on by *Fr. de Ortega*, but the whole structure was recased by *Juvara* and completed by *Sacchetti* in 1739—the result being, according to Ford, "a theatrical French château, the antithesis of the proud, gloomy Escorial, on which it turns its back." The palace was completed in 1723, but the gardens, laid out by the Frenchmen René Carlier and Etienne Bouteilou, were not finished until the reign of Charles III. Here in Jan. 1724 Philip V abdicated the throne, only to resume it the following August; here in 1783 Charles III received the Comte d'Artois (Charles X), when on his way to attack Gibraltar; here in 1795 Godoy signed the treaty which virtually handed over Spain to France; here Ferdinand VII, during an illness in 1832, first revoked then revived the Pragmatic Sanction of 1829 by which the Salic Law had been abolished, a vacillation followed by the Carlist Wars in the reign of his infant daughter Isabella; and here, in 1836, the Queen Regent Christina was forced by a military revolt to restore the democratic constitution of 1812. In 1918 a disastrous fire destroyed the N. wing of the palace and gutted most of the royal apartments and the palace-chapel. The restoration is likely to be in progress for some years.



By the Puerta de Segovia we enter the spacious Plaza del Palacio, opposite the rear façade of the palace, and flanked by buildings for the followers of the court. On the left is the *Colegiata*, the palace chapel, dating from 1724 and embellished with frescoes by Bayeu and Maella, which suffered considerably in the fire of 1918. In a chapel beside the high altar are the tombs of Philip V (d. 1746) and his wife Isabella Farnese (d. 1766). The main façade of the *Palace*, 500 ft. long, with a handsome portico surmounted by statues of the Seasons, fronts the gardens. The royal apartments, shown in the absence of the family, are richly furnished in modern style.

The beautiful formal **Gardens**, which, including the plantations, extend for 360 acres on the slope facing the palace, are especially famous for their elaborate ***FOUNTAINS**, 26 in number, designed, mainly by Frémin and Thierri, with the same reliance on classical mythology as in the fountains of Versailles, but excelling these in magnificence. In the middle of the 'Parterre' S.W. of the palace is the *Fuente de la Fama*, with a jet 100-120 ft. high (visible from Segovia), and at the end is the remarkable *Baño de Diana*, of which Philip V sardonically remarked 'it has cost me three millions and has amused me three minutes.' From the *Fuente de las Ranas* (Latona and the Frogs), c. 200 yds. S.E., the Calle Larga, passing the Plaza de las Ocho Calles with its eight fountains, crosses the gardens to the fountains on the W. side. Some distance S.W. is the *Fuente de Andromeda*, with the sea-monster spouting a lofty jet; and farther on in the same direction is *El Mar*, the artificial lake (170 ft. above the palace), whence the fountains are supplied with water.

The attractive route from La Granja via *Valsain* and (11 m.) the *Puerto de Navacerrada* to the Medina del Campo road, and then either (23½ m.) to the Escorial or (48 m.) to Madrid is described on p. 251.—About 6 m. E., by a steep road via the *Puerto de Reventón*, a pass below the Pico de Peñalara, lies the old Carthusian monastery of *El Paular* (now glass-works), founded by Enrique II in 1390 and built by Rodrigo Alfonso, architect of the cathedral of Toledo. The church (1433-40), by the Moorish architect Abderrahman, has a marble rotunda ascribed to Genoese sculptors of the 15th century. The excursion may be extended up the beautiful wooded valley of the Lozoya, whence the *Pico de Peñalara*, the highest summit of the Sierra de Guadarrama (7894 ft.), may be ascended. From the head of the valley a road crosses the *Puerto del Paular* and joins the road descending from the Puerto de Navacerrada to La Granja, 14½ m. from El Paular.

Several old Castilian towns are most conveniently visited from Segovia by road (motor-buses, p. 253). *Sepeñaveda* (33 m. N.E.; Fondas Curiña and Páramo, L. or D. 5 p.), the Roman *Septempública*, has mediæval gateways and a Romanesque church. The direct road passes (20½ m.) *Peñaraza*, likewise preserving a Romanesque church and an old castle, and the return (41 m.) may be made via (10½ m.) *Turégano*, with a castle founded in the 10th cent. by Fernán González.—*Cuellar*, 37 m. N. of Segovia, has a Mudéjar church and the magnificent 15th cent. *Castle of the Dukes of Albuquerque, likewise built by Mudéjar craftsmen.

A very picturesque road leads from Segovia to (38 m.) Ávila (p. 156) via (20 m.) *Villacastín*, with its imposing 16th cent. church. The mountain views on the left of the Sierras de Guadarrama and Malagón are especially fine.

From Segovia to *Medina del Campo* and the North, see p. 261.

26. FROM MADRID TO SANTANDER VÍA VALLADOLID

RAILWAY, 312 m. (503 km.), through trains daily in 11-12½ hrs. (76 p. 30, 55 p. 75, 32 p. 50 c.); to *Valladolid*, 147 m. (237 km.) in 4¼-6 hrs. (34 p. 20, 25 p. 50, 15 p. 35 c.), to *Palencia*, 176 m. (284 km.) in 5½-7½ hrs. (40 p. 90, 30 p. 60, 18 p. 40 c.).

ROAD *viâ Segovia* and *Valladolid*, 278½ m. (448 km.). [The direct road from Madrid to Santander *viâ* Burgos (246 m., 396 km.) is less interesting.] From Madrid to *Segovia*, 54½ m. (88 km.) by the most direct route, see p. 251. We quit *Segovia* by the Carr de *Valladolid* (Pl. 6, 9)—91 m. (147 km.) *Cuellar* (p. 259)—122 m. (197 km.) *Valladolid* (p. 151), entered by the C. de Ruiz Zorrilla (Pl. 6) and left by the C. de la Chancillería (Pl. 3)—151½ m. (244 km.) *Palencia* (p. 261)—171½ m. (276 km.) *Frómista* (p. 263)—213 m. (343 km.) *Aguilar de Campoo* (p. 263)—232 m. (374 km.) *Reinosa* (p. 264)—261½ m. (421 km.) *Torrelavega* (p. 272)—278½ m. (448 km.) *Santander* (p. 264).

From Madrid (Norte) to (61½ m.) *Segovia*, see Rte 25 -- As we quit *Segovia* we enjoy fine views of the Cathedral and the Alcázar, and follow the right bank of the Eresma, through an agricultural district.—85½ m. *Ortigosa-Santa María de Nieva*, a community with woollen manufactures. In the fine early Gothic cloister of Santa María la Real, founded by Catherine of Lancaster (p. 227) in 1393, Enrique IV convened the Cortes of 1473 in which he rescinded the popular privileges granted during the previous ten years.—97½ m. *Coca*, a little town (1510 inhab.) near the junction of the Eresma and the Voltoya, 2 m. N.E. of the station, is the ancient *Cauca*, an Iberian town sacked by the Romans in 180 after one of those obstinate sieges that characterize Spanish history. It retains a gateway (*Arco de la Villa*) and some remains of its mediæval walls. The imposing **Castle*, a typical example of the mediæval fortified mansion with towers and moats, was built in the 15th cent. and belonged to the powerful Fonseca family, dukes of Alba. In the church of *Santa María* are four 16th cent. tombs of the FONSECAS, by Bart. Ordóñez of Burgos, the finest being the *Tomb of Bp. Juan Rodríguez de Fonseca, to the right of the altar.—107 m. *Olmedo* (*Hot. España, del Centro*, L. or D. 4½, pens. 8½ p.) is an old walled town (3046 inhab.), whose former importance is embalmed in the saying 'He who would be master of Castile must have Olmedo and Arévalo on his side.' The church of *San Andrés* has a restored retablo, the first important work by Alonso Berruguete (1524).—The line descends among pinewoods and crosses the Adaja. The Castillo de la Mota looms up proudly on the right as we approach (120½ m.) *Medina del Campo* (p. 8).

The continuation of our journey thence, *viâ* (147 m.) *Valladolid* (p. 151), to (169½ m.) *Venta de Baños* is described on p. 8 in the reverse direction.

Beyond *Venta de Baños*, leaving the line to Burgos and

Irún on the right, our railway runs N.W., crossing the Canal de Granja and skirting the Canal de Castilla.

176½ m. (284 km) **PALENCIA** (19,543 inhab.), the Roman *Pallantia*, a sleepy old town, standing with its trees, like an oasis in the unsheltered plain, on the Carrión (here spanned by three bridges), has a noteworthy cathedral. Its chief manufacture is blankets.

Hotels. CENTRAL CONTINENTAL, 72 C Mayor Principal, L. or D. 4½, pens. from 9 p., SAMARIA, 1 C Don Sancho, L. 4, D. 4½, pens. from 12 p., CAS-

TILLA, 90 C Mayor Principal, L. 4, D. 4½, pens. from 9 p.

Post Office, Calle de Alfonso Fernandez de Madrid, near the station.

History. *Pallantia*, a town of the Iberian Vaccæi, put up a stout resistance, repulsing even Scipio the Great, before submitting to the Romans. In 457 it was taken by the Goths, who highly appreciated its fertile environs (comp. p. 263). The Moorish invasion extended to this town, but in 921 it was again in Christian hands, and in 1035 Palencia received its first bishop. The earliest university in Spain was founded here by Alfonso VIII in 1208 and numbered St Dominic among its students, but it was removed to Salamanca in 1239. In the 12th and 13th cent. Palencia was a residence of the Castilian kings, though later it was left to its bishops. Severely punished by Charles V for its share in the Comunero revolt (1520), the town gradually lost its importance.

The railway station, N. of the town, lies just outside the Puerta de León (gateway pulled down), whence one long arcaded street, the CALLE MAYOR PRINCIPAL, intersects the city to the pleasant Salón de Isabel Segunda on the S. Opposite the station is the Dominican church of *San Pablo* (15th cent.), with two fine tombs of the Rojas family; that on the right of the altar, with kneeling figures of the Marqués de Poza (1557) and his wife, is by Fr. Giralte. From the Puerta de León we follow (W.) the Calle Eduardo Dato and the Calle Emperador to the Plaza San Antolín, in which stands the cathedral. The monument of the Inmaculada Concepción in the plaza was erected in 1905.

Palencia Cathedral, begun in 1321 and completed in the 16th cent. on the site of an earlier church above the cave of St. Antholin (see p. 262), is an interesting example of the Spanish late-Gothic and Transition style. It has no W. façade but the transeptal portals are good, notably the *Puerta del Obispo* (S. transept), richly sculptured by Diego Hurtado de Mendoza (late 15th cent.). Between this and a small portal (the usual entrance) rises a massive square tower (view). In the N. transept is the *Puerta de los Reyes*.

Interior. The general effect of the interior, with its double transepts and its row of chapels on the N. side, is picturesque, and there are many interesting works of art. The triforium has curious tracery. The E. end, including the E. transepts and the apse with its chevet of chapels, dates from the 14th cent., the remainder, with a new capilla mayor, was added in the 15th and 16th. The *Trascoro*, with sculptures and

bas-reliefs by Gil de Siloe, contains a *Retablo painted on wood by Juan de Flandes (1505) with eight panels representing the Madonna and the donor and scenes from the life of Christ; on its side walls are other fine retablos.—A plateresque staircase in front of the trascoro descends to the crypt or cave in which Sancho the Great is said to have discovered the statue of St. Antholin, who was martyred at Pamiers in the 5th or 6th century. The pulpit is a Renaissance work by Higinio Valmaseda. The 2nd chapel in the N. aisle, with a dado of azulejos, contains the tomb of Canon Juan de Arce (1530).—The *Coro* has a reja of 1555 and plain stalls of 1560.—High up in the S. *Transept* is a curious clock, with figures of a knight and a lion to strike the hours and the quarters.—The *Capilla Mayor*, with a reja of 1520 by Cristóbal Ándino, has a beautiful *Retablo in many compartments, with paintings and sculptures by Juan de Flandes and Berruguete. On the outside of the Trassagrario are tombs of 15–16th cent. ecclesiastics, including the fine sepulchre of Fr. Núñez, abbot of Husillos (1550). In the earlier *Capilla Mayor*, farther E., are the tombs of Queen Urraca of Navarre (1189; high up on the left wall) and Doña Inés de Osorio (d. 1492).

Among the treasures shown in the *Sacristy* the most notable is a large custodia, in chased silver, by Juan de Benavente (16th cent.); and in the *Sala Capitular* are some admirable Brussels *Tapestries.

From the S. side of the Plaza de San Antolín the Calle Mayor Antigua leads to the church of *San Miguel* (13th cent.), a characteristic parish church in the so-called Spanish 'Transition' style, with a battlemented tower.

To the E. of the Calle Mayor Principal is the Plaza Mayor, with the Ayuntamiento. At its E. corner is the church of *San Francisco*, preceded by a graceful Gothic arcade. Thence the Calle J. Costa and the Calle de Burgos lead S. and S.E. to the church of *San Lázaro*, with paintings ascribed to Andrea del Sarto and Juan de Flandes. The adjacent *Hospital of San Juan de Dios* is said to have succeeded the house of the Cid, who was married to Ximena in Palencia.

Excursions may be made from Palencia to (5 m. N.E.) *Fuentes de Valdepero*, with a castle (16th cent.) gallantly defended against the Comuneros in 1520 by Andrés de Rivera and the women of the village; and to *Husillos* (6 m. N.W.), the seat of one of the oldest abbeys in Castile. The present building dates from the 12th century.—*Carrón de los Condes* (p. 263) lies 22 m. N.

FROM PALENCIA TO VILLALÓN, 28 m., light railway (N.K.) in 1½ hr., connecting at Villalón with the line from Medina de Rioseco to Villada, sec p. 276.

From Palencia to León, Oviedo, and Gijón, see Rte. 21.

Beyond Palencia the line traverses the fertile but uninteresting *Tierra de Campos*, the 'Campi Gotici' of mediæval writers.—184½ m. *Monzón de Campos*, with the old Palacio de Altamira, once a royal residence, lies in a plain dominated by a ruined castle.—190 m. *Amusco* has a large church with

a tall retablo of gilded wooden statues (the Apostles).—Beyond (193 m.) *Piña de Campos*, near which are the remains of a castle with embattled towers, we cross the Ucieza and the Canal de Castilla, the latter bordered by a line of poplars, the most conspicuous feature in the landscape.—197½ m. *Frómista* (Fonda Ramos, L. or D. 3½ p.). The church of San Martín is Romanesque; in San Pedro are paintings of the 15–16th centuries.

About 18 m. N.W. (motor-bus in 1 hr ; 2 p. 65 c.) is the interesting little town of *Carrión de los Condes* (3069 inhab. ; *Hot. Pilarina*, L. or D. 4, pens 9 p.), the seat of the cowardly Infantes de Carrión who married the daughters of the Cid and afterwards maltreated them, with diabolical consequences to themselves, as related in the 'Chronicle of the Cid'. The Romanesque church of *Santa María* has a notable façade. Of the Benedictine convent of *San Zol*, founded in the 11th cent., the chief remains are the fine 16th cent. cloisters, richly ornamented with sculptures. In *San Andrés* are choir-seats from the neighbouring ruined abbey of *Benevivere*.

208 m. *Osorno* has a conspicuous church tower (1).—We cross the Pisuerga before (222½ m.) *Hervera*, with its ruined castle. The Cantabrian mountains appear on the left.

At (226 m.) *Alar-San Quirce* the scenery improves (best views on the left) and beyond (232 m.) *Mave* we traverse the fine defile of *Congosto* between vertical sides and, crossing the Pisuerga three times, enter the wine-growing valley of the Cameta.—238 m. *Aguilar de Campoo*, 3 m. W. of its station, is an old town (perhaps the Roman *Vellica*), with remains of mediæval walls and two ruined castles on two hills. It was made a margraviate by the Catholic Monarchs in favour of Fernández Manrique, who here received Charles V in 1517 and 1522. The Romanesque *Santa Cecilia* and the Gothic *San Miguel* contain interesting tombs and paintings.

A visit may be paid hence to (¾ hr. W.) the 13th cent. monastery of *Santa María la Real*, with a fine Romanesque cloister. A neighbouring grotto passes for the burial place of the legendary warrior Bernardo del Carpio and his squire Fernando Gallo. At *San Martín de Elines*, 20 m. E. on the Ebro, is a remarkable little 12th cent. church with a round tower and curious capitals.

At (241 m.) *Quintanilla de las Torres* a branch line (N.K.) diverges for the mining-town of *Barruelo de Santullán* (8½ m. N.E.) viâ Cillamayor.—245 m. *Mataporquera* (3012 ft.) is the junction for the railway from León to Bilbao.

FROM MATAPORQUERA TO BILBAO, 94½ m. (152 km.), light railway (N.K.) once or twice daily in c. 5 hrs. This railway, unimportant to tourists, is a continuation of the line from León (p. 281).—24½ m. *Cabañas de Vutus* is on the main road from Burgos to Santander.—46 m. *Espinosa de los Monteros*, the scene of the defeat of Blake by Victor in 1808, was the headquarters of the *Monteos de Espinosa*, the personal bodyguard of the Kings of Castile, established by Count Sancho García in honour of a huntsman of Espinosa who saved his life. Motor-bus to Burgos in 5¼ hrs.—74 m. *Valmaseda* (Fonda Guipuzcoana, L. 5, D. 4½ p.), where we enter the Basque provinces, is a charmingly situated town with a 12th cent. church and three old bridges.—79½ m. *Aranguren*, and thence to Bilbao, see p. 271.

The railway reaches its summit level (3230 ft.) at (251 m.) *Pozazal*. On the left appear the long viaduct and the village

of Cervatos (see below) The line crosses the Ebro beside the old road-bridge just before (257½ m., 415 km.) **Reinosa** (2790 ft.; *Fonda de la Estación*, *Hot. Universal*, L. or D 6, pens 10-12 p.; *San Sebastián*, L. 5½, D. 5, pens. 12 p.), an old town and summer resort with factories, among the Montañas de Santander, attractive to sportsmen. The 12th cent church of *Cervatos*, 3 m. S, is especially remarkable for the curious sculptures on its portal and capitals.

On leaving Reinosa, beyond a tunnel 1 m. long, we reach the most striking part of our journey and enter a grand and beautiful mountain region, following a winding course down the valley of the Besaya The difficulties in engineering the descent of the railway were correspondingly great. There are 20 tunnels in the next 20 miles, and though at (265½ m) *Pesquera* we are only 3 m from Bárcena in a direct line the railway is forced to make an irregular detour of c 11 m., with many abrupt curves, before it reaches (278 m.) the station of *Bárcena*.—281 m. *Santa Cruz*, with its old church (1), lies in a smiling upland basin.—Beyond (283 m) *Las Fraguas*, we traverse four more tunnels and a narrow gorge before we reach the rich valley of the Buelna.—291 m. *Las Caldas de Besaya* (Gran Hotel, R. 5, L. 8, D 7, pens 14 p) is a thermal spa. The old convent on the mountain side is now a reformatory. The neighbouring church of *Santa Maria de Yerno*, though purely Romanesque, was not built until 1203.—295 m. **Torrelavega** has another station 1½ m N., on the railway from Bilbao to Oviedo (see p. 272).—We cross the Pas at (300 m.) *Renedo*, and then we skirt the shore of the deep bay of Santander, with a fine view of the city and the sea.

312 m. (503 km.) **SANTANDER**, the only important seaport of Castile (72,460 inhab) is a cheerful town of mainly modern aspect standing on the N shore of its bay and looking S. towards the Cantabrian mountains. Its quays are busy with steamers unloading coal and dried codfish from N. Europe and loading iron ore from the neighbouring mines. The proximity of the fashionable seaside resort of *Sardineru* lends additional animation to the town in summer. Santander is the capital of its province and the seat of a bishop.

Railway Stations, adjoining each other W. of the town. *Del Norte* (Pl. 14), for Madrid. *De la Costa* (Pl. 14), for Oviedo, Bilbao, etc.

Hotels. ***REAL** (Pl. a; 11), Paseo de Pérez Galdos, R. 25, B. 3, L. or D. 12, pens. from 50 p, a de luxe establishment on the way to Sardinero.—In the town: **CONTINENTAL** (Pl. b; 14), L. 6½, D. 7½, pens. from 17 p; **EUROPA** (Pl. c; 14), R. 6, L. 6, D. 7, pens. from 15 p, ***México** (Pl. d;

11), opposite the station, R. 7, L. 6½, D. 7, pens. from 17 p, these three in the C. Méndez Núñez, with views of the bay; **ROYALTY** (Pl. e; 11), C. Rubera, R. 8, L. 6½, D. 7½, pens. from 14 p., facing the bay; **CANTÁBRICO** (Pl. f; 14), C. Hernán Cortés, L. or D. 6, pens from 16 p.; ***IGNACIA**, (Pl. g; 14), C. Colosía, R. 7, L. or D. 6, pens. from 12½ p.; **UBIERNA** (Pl. h; 14), C. Méndez Núñez, R. 6½, L. or D. 5, pens. from 12 p.

At Sardinero (closed in Oct-Apr.): **GRAN HOTEL** (Pl. k, 6), a large de luxe establishment; **INGLATERRA** (Pl. l, 6), Segunda Playa, R. 10, L. or D. 7, pens. from 12 p.; **HOYUELA** (Pl. n; 6), R. 10, L. 6, D. 6½, pens. from 15 p.; **PARIS** (Pl. o, 6), R. 7, L. 6, D. 7, pens. from 15 p.; **ROSA** (Pl. p, 6), R. 10, L. 7, D. 7½, pens. from 14 p.; **MADRID, CASTILLA, SUIZA, CONCEPCIÓN, COLINA**, etc.

Restaurants at the Royalty and other hotels.—**CAFÉS**, Pasco de Pereda.

Post Office (Pl. 14), Av. Alfonso XIII, and at Sardinero.

British Vice-Consulate, 18 Pasco de Pereda.—**INFORMATION BUREAUX** in the Paseo de Pereda and in a kiosk in the Av. Alfonso XIII.

Taxis, 40 c. or 50 c. for 500 metres, then 10 c. per 100 metres.

Tramways. From the Av. Alfonso

XIII to Sardinero (25 c.) along the Av. Reina Victoria (services 2, 3, and 7) or via Miranda (inland; service 1), to *Astillero*; to *Cuatro Caminos*.

Motor-Buses to *Astillero* (70 c.), *Castro Urdiales* (8 p.); *Ontaneda* (8 p.), *Reinosa* (8 p. 90 c.); *Santolía* (5½ p.).

Steamers. *Macandrews & Co.* run a fortnightly service from London via Pasajes and Bilbao, going on to Corunna, etc. (fare 20) per day, minimum £6, see p. xi. The *Spanish Royal Mail Line* runs luxury cruises from Southampton to Santander in summer.

Amusements. *Teatro Pereda* (9, Pl. 14), in the upper part of the town—*Plaza de Toros*, at Cuatro Caminos (beyond Pl. 14).—*Casino* at Sardinero *Tennis Courts* at La Magdalena, at the entrance to the royal palace, *Golf Course* (9 holes) at *Oyambre* near Comillas (p. 272), open June–October.

History. The name of Santander is a corruption of *San Emeterio*, a saint who was martyred along with San Celedonio at Calahorra c. 300, and whose relics are preserved in the cathedral. Its first importance as a port dates back to 1248, when St. Ferdinand set forth hence with a fleet to blockade Seville. In 1522 the emperor Charles V landed here to assume possession of the kingdom of Spain, and in 1623 Charles I of England embarked here after his journey to Madrid (comp. p. 167). The town was sacked by Soult in 1808. The most famous natives are José Bustamante (1780–1822), the naval administrator, and Marcelino Menéndez Pelayo (1856–1912), the historian. José María de Pereda (1834–1906), the novelist, was a native of *Polanco*, on the Torrelavega road.

The **AVENIDA ALFONSO XIII** (Pl. 14), a few yards E. of the station, is the centre of the life of Santander. It is overlooked on the W. by the monumental *Banco de España* and the *Post Office*, behind which are seen some ruined walls of the old castle, and it is prolonged E. by the ***Paseo de Pereda**, one of the finest avenues in Spain, which skirts the busy port. From beside the Banco de España a flight of steps ascends to a vaulted passage beneath the cathedral, in which is the entrance to the impressive early-Gothic *Crypt* (c. 1300), now used as a parish church. Going on up the steps to the left, beneath another vault, we reach the entrance to the **Cathedral** (Pl. 14), which is approached through a glazed 14th cent. *Cloister*. The cathedral is a 13th cent. building altered in the 16th and 18th centuries. It contains some heavy retablos of no great merit and a plain 17th cent. coro, the trascoro surrounding which is adorned with old copies of paintings by Murillo. The font is an old Moorish stone basin.

Emerging from the cathedral, we enter the old town with its narrow streets of characteristically Spanish aspect. Leaving the Rua Mayor on the left we reach a bridge over the Calle de Ribera, to which we descend. Following this street and its prolongation to the left, we pass the *Fish Market* and soon reach the Plaza de Pi y Margall.

By keeping straight on and bearing to the right by the Calle Cervantes we may visit (in the Calle de Rubio, on the left) the *Library*, left by the scholar Menéndez Pelayo to his native town, and the adjoining *Museum* (Pl. 14), which contains some interesting objects from the caves of Altamira (p. 272).

At the upper end of the Plaza de Pi y Margall are the modern *Ayuntamiento* (2; Pl. 14) and the church of *San Francisco* (7; Pl. 14). Thence the busy Calle de San Francisco (no vehicles), the chief shopping street of the town, leads back towards the centre, ending at the Plaza de la Constitución. At the upper end of this plaza is the *Casa de Riva Herreva*, the 17th cent. mansion (No. 1 Calle Santa Clara) where the celebrated sailor Bustamente was born.

Sardinero (hotels, see above), the fashionable seaside suburb of Santander, is reached by frequent tramway services either along the front, or by the Paseo de Menéndez Pelayo which serves the attractive villas on the hillside above the town. Both services have their terminus in front of the huge *Casino* which faces the sea and the bathing establishment. The magnificent sandy beach is divided into two bays (*Primera Playa* and *Segunda Playa*) by a rocky promontory, the *Punta del Rastro*, whose flat top, laid out as a small garden with tamarisk trees, commands the best view of the bay. On the right stretches out the peninsula of *La Magdalena*, with the conspicuous *Palacio Real*, a favourite residence of the royal family of Spain. On the S. side of the peninsula is a curious little *Peña Horadada*, an island pierced by a natural arch. In the Paseo de Pérez Galdós, which passes the Hot. Real, is the villa of *San Quintín*, the summer residence of the novelist, Benito Pérez Galdós (1845-1920).

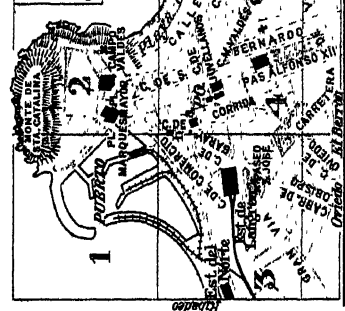
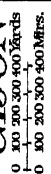
The principal short excursion from Santander is the visit to *Santillana* and the *Caves of Altamira* (see p. 272). In summer a special service of autocars (return fare 12½ p. including tea and admission to the caves) leaves Santander at 8.30 (Sardinero at 4), returning later in the afternoon. Out of season visitors must provide their own conveyance or proceed by train to *Torrelavega* and take the Comillas motor-bus thence to Santillana.

FROM SANTANDER TO BURGOS, 94 m. (154 km.) by road (railway as far as Ontaneda). As far as (12½ m.) *Renedo* we follow the Torrelavega road, then we turn to the left and ascend the Pas valley.—At *Castañeda*, 2 m. N.E. of (17 m.) *Puenteviesgo*, is a fine Romanesque church with Gothic and 18th cent. additions and an abbot's tomb (1331).—25 m. *Ontaneda* (Hot. del Bañeario, L. 9, D. 8, pens. 18-30 p.; Los Vizcainos, L. 6, D. 8, pens. 10½-15 p.) and (25½ m.) *Alcedo* (Hot. de los Baños, L. 8, D. 7, pens. 14-25 p.; Villafranca, L. 6, D. 8, pens. 10-12 p.; Hoyuela, L. 6½, D. 6, pens. 10½-12 p.) are two small spas charmingly situated.—We cross the mountains at the *Puerto del Escudo* (3240 ft.), beyond which we reach (41 m.) *Cabañas de Virtus* (rly. sta., see p. 263). The rest of the road is uninteresting.—94 m. *Burgos*, see Rte. 17.

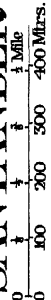
FROM SANTANDER TO LIÉRGANES, 17½ m. (28 km.), railway (N.K.) in 60-70 min.—From Santander (Costa) to (11½ m.) *Orejo*, see p. 272.—12 m. *Solares* (Hot. Fuencaliente, L. or D. 11½ p., pens. from 15 p.; Pepina, Madrid, Torcida, L. 6, D. 5-6, pens. 11-15 p.) is a frequented spa on the Miera, with mineral waters which are bottled and drunk throughout Spain.—17½ m. *Liérganes* (Hot. del Bañeario, L. 8, D. 7, pens. from 12½ p.; Santanderino, L. or D. 6, pens. from 12 p.) is another watering-place with some fine 17th cent. mansions.

From Santander to *Bilbao* and to *Oviedo* (Covadonga, etc.), see Rte. 27.

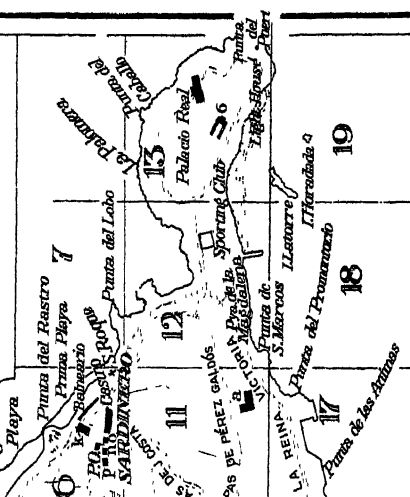
GIJÓN



SANTANDER



- 1 Audiencia
- 2 Ayuntamiento
- 3 Instituto
- 4 La Compañía
- 5 Banco de España
- 6 Royal Stables
- 7 San Francisco
- 8 Santa Lucia
- 9 Teatro Pereda



IV. ASTURIAS. LEÓN. GALICIA. ESTREMADURA.

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Asturias, coterminous with the modern province of Oviedo, takes its name from the warlike Iberian tribe of the Astures, who put up a stout resistance against the Roman and Visigothic invaders of their mountain fastnesses. Until the coming of the railway, indeed, Asturias, bounded as it is by the lofty Cantabrian mountains and a rock-girt coast, was accessible only with difficulty. The victorious Moors pursued the retreating Christians into the mountains but were caught in a trap in the glen of Covadonga and lost the flower of their army. This first success inspired the desperate Christians with new hope, and the little band of warriors elected Pelayo as their chieftain and swore to follow his lead in the reconquest of their country (718). The slow advance thus begun ended in the expulsion of the Moors from Spain after nearly 800 years, and Asturias proudly claims to be the cradle of the Spanish kingdom. In 1388 John I, in honour of this claim and at the special request of John of Gaunt (who doubtless had in mind the newly-established title of Prince

of Wales), conferred the title of Prince of Asturias on his eldest son before his marriage to John of Gaunt's daughter, and the title has been borne by the heir-apparent to the Spanish throne ever since. The Asturians are typical mountaineers, strongly built, proud of their country, jealous of their independence, and thrifty; they are conservative, but while lacking the Castilian polish, they are equally without the indolence of their fellow-countrymen of the South. Migratory, like the Basques, but without their enterprise, the Asturians are found all over Spain and are much in demand as domestic servants. The province, naturally fertile in its valleys, with an Atlantic rainfall, has been much enriched in late years by the exploitation of the mineral deposits in the foothills. The apple orchards, the fisheries, and the cattle of the upland pastures are likewise sources of prosperity, while game abounds among the more inaccessible Cantabrian peaks.

The neighbouring seaboard province of *Santander*, often known as *La Montaña*, though included politically in Old Castile, resembles Asturias both in its topography and its people. The Montañeses are especially capable shopmen and are more open to new ideas than the Asturians, their country having been always accessible by easy passes from central Spain. Both the Montaña and Asturias proper are notable for the very primitive little churches that have survived almost intact from the early Romanesque period.

León, an ancient kingdom which includes the modern provinces of León, Zamora and Salamanca, is separated from Asturias and Galicia by the Cantabrian Mountains and the Mountains of León, while to the E. it merges in the plain of Castile. On its W. frontier it touches Portugal, from which for many miles it is separated by the Douro and its tributary the Agueda. On the S. the Sierra de Gata and the Peña de Francia wall off Estremadura and the Tagus basin. The ancient kingdom of León was the first part of modern Spain to be reconquered from the Moors by the bands of Christians emerging from the Asturian mountains, but though Alonso the Catholic overran the country in the 9th cent. as far S. as the river Tormes, the capital was not established at León until 940. In the meantime other Christian kingdoms had arisen in Castile and Navarre, the former nominally subject to León, and the internal strife which arose between the Christian lords was fostered by the unwise habit of the Leonese kings of dividing the territory among their sons. The Moors, taking advantage of this, swept northward again under Almanzor in the 10th cent. and ravaged the whole kingdom. In the 11th cent., however, they were driven back once more by the united chivalry of Christendom, and in 1217 the crowns of Castile and León were united in the person of Saint Ferdinand.

The characteristic landscape of the province is a dismal rolling steppe, bleak and wind-swept and subject to violent changes of temperature. Owing to the proximity of mountains often snow-clad it is the coldest part of the central Spanish plateau, but at the same time it is well provided with strong-flowing rivers and the soil is fertile when properly irrigated. In the N.W. of the province is the remote mountain district of the Bierzo, almost roadless and resembling Galicia in its characteristics. The Leonese are perhaps the most Spanish of the Spaniards; they have their full share of the Castilian pride and their national peculiarities have been even less affected by outside influences owing to the comparative remoteness of the province. In the neighbourhood of Astorga lives a curious race of people known as the Maragatos, one of the few types of Spaniard who still jealously preserve their national costume.

Galicia, occupying the extreme N.W. corner of the Iberian Peninsula, is divided into four provinces—Ia Coruña, Lugo, Orense, and Pontevedra. It is a wild and mountainous country with great expanses of heath separated by swift rivers (often flowing in deep gorges), of which the chief are the Miño and its tributary the Sil. The coast is exposed to the full fury of the Atlantic and has been broken up into innumerable bays and estuaries (here known as *rías*) which are among the most beautiful natural features of Spain. The climate of the coast is rainy and temperate and the lower valleys of the rivers produce some of the best wine in Spain, though in relatively small quantities, but the highlands on the borders of León and Asturias are subject to extreme cold, and snow lies on the peaks almost throughout the year. The Gallegos are a prolific race and the country is apt to be over-populated, its fertile area being small, so that it is not surprising that Galicia supplies a large number of emigrants not only to America but also to other parts of Spain and to Portugal. Often these emigrants leave their country only for the harvest or the vintage, and return home with the money that they have earned. They have an undeserved reputation for boorishness and general lack of intelligence, founded mainly on the contrast between the quick-witted Castilian and the poor Gallego peasant who is driven from home by the inclemency of his country and forced to seek an occupation, usually menial, abroad. Though rough like his native land, the Gallego is honest and kindly and makes an excellent servant.

The produce of the land and sea, for the Gallego at home is usually a fisherman or farmer, is dragged slowly along the roads in the notorious creaking ox-carts with their heavy wooden axles whose shrill music is heard on all sides from the busy quays of Vigo to the remote glens of the Bierzo. Everything that can be, is built of

French were not driven during the Peninsular War. A motor-bus runs hence to Santander (31 m. in 2 hrs., 5½ p.). At *Bareyo*, 9 m. W. of Santoña, is a quaint little Romanesque church.

63½ m. *Orejo* is the junction for Solares and Liérganes (p. 266). We cross the Tijero and approach the bay of Santander.—68½ m. *Astillero*, a residential suburb of Santander, was an important shipbuilding centre in the days of wooden vessels.

74 m. (119 km.) **Santander** (*Costa*), see p. 264.

Quitting Santander we run S.W., parallel with the coast on which are several small bathing resorts. We cross the Río Pas and reach (90½ m., 146 km.) **Torrelavega** (*Hot. Bilbao*, L. or D. 5, pens. 12–14 p.; *Comercio*, L. or D. 6, pens. 10 p.), an important mining and industrial centre (12,960 inhab.) at the confluence of the Saja with the Besaya, chiefly interesting as the starting point of the excursion to Altamira and Santillana. A shuttle service of trains runs to the other station, 1½ m. S., on the Madrid line (p. 264).

From Torrelavega motor-buses run viá (2 m.) Puente San Miguel (see below), the next station, to (3 m.) *Santillana* and *Comillas* (see below). For the motor excursion from Santander, see p. 266. About 4 m. from Torrelavega a guide post indicates the road to **Las Cuevas de Altamira** (adm. 3 p.; gratuity to guide optional), a series of caves remarkable for their '*Prehistoric Paintings*' assigned to the Upper Magdalenian Age (c. 12,000 B.C.), the finest of their kind so far discovered. The visit occupies c. 1 hr. The delineations of bisons, boars, deer, etc., painted in ochre and sometimes outlined by flint scratches, or shaped to the natural protuberances of the walls, are remarkably lifelike. The caves were discovered accidentally in 1868, their entrance having fallen in at some remote date, and the paintings were not noticed until 1879. Some of the objects (bones, stone utensils, lamps, etc.) discovered in the caves are housed in a small museum at the entrance. About 100 yds. away is a beautiful stalactite grotto, discovered in 1928.—5 m. **Santillana del Mar** (*Parador Gil Blas*, L. or D. 12, pens. 30 p.), famous in fiction as the birthplace of Gil Blas, is interesting for its Romanesque *Church (late 12th cent.). This contains the tomb of Santa Juliana, a 4th cent. martyr (of whose name Santillana is a corruption), a fine 15th cent. retablo, and a 17th cent. silver altar frontal, in the sacristy some fine silver work and embroidery are preserved. The *Cloister (restored), with its coupled columns and elaborate capitals, dates from the end of the 12th cent., somewhat later than the church. Near the church are the fine *Casa Consistorial* and other old mansions, mainly of the 15th and 17th cent., including the 'Tower of Gil Blas' with ajunsez windows. Santillana was the birthplace of Juan de Herrera (fl. 1550–80), architect of the Escorial.

The motor-bus goes on to (12½ m.) *Comillas* (*Hot. La Colasa*, L. 5, D. 5½, pens. 10 p.; *La Montañesa*, L. or D. 4, pens. 8 p.), a small seaside resort, overlooked by the ornate modern palace of the Marqués de Comillas, and containing the pantheon and statue of the first marquis, by A. Vallmitjana. At *Oyambre*, a little farther on, is the 9-hole course of the Santander golf club. Another motor-bus runs from Torrelavega to (19 m. S.E. in 1½ hr.) *Selaya* viá (1 hr.; 3½ p.) *Villacarrredo*, notable for the splendid Palacio de Solanes, built in 1718–22 by Cosimo Fontanelli, an Italian architect, round the ancient solar of the Diaz de Aice family.

92½ m. **Puente San Miguel** (see above).—Beyond (102½ m.) *Cabezón de la Sal* we quit the Saja and approach the coast.—116 m. (187 km.) **San Vicente de la Barquera** (*Hot. Miramar*, R. 5, L. or D. 6, pens. 11–14 p.) is a most picturesque little seaport surrounded on three sides by tidal rivers and approached from Torrelavega by the long *Puente de la Maza*

(1433), with 28 arches. The 13th cent. church contains the fine reclining effigy of the inquisitor Ant. Corro (16th cent. Genocse work), and a 15th cent tomb of the same family. The castle is a battered ruin, but there are some fine 16-17th cent. mansions.—120 m. *Pesué*s is at the mouth of the charming Nansa valley.—From (122 m.) *Unquera* (Cantina) motor-buses (23 m in 2 hrs ; 8 p) ascend above the imposing gorge of the Deva to *La Hérnida* and *Potes* (see below), the best headquarters for ascents among the Picos de Europa.

The **Picos de Europa**, the highest part of the Cantabrian mountains which prolong the Pyrenees to the W, are among the least explored mountain massifs of Western Europe. The road from Unquera ascends the valley of the Deva, which at (6 m) *Abándames* narrows into a mountain glen affording a view (r.) of the conical *Peña Meller*a. On the right is the gorge of the Cares, only less impressive than the Deva, followed by a road to Cangas de Onís (34 m ; p. 274). Above *Panes* we penetrate the impressive **Gorge of Cillorigo*, to whose steep sides chestnut trees cling wherever they can find sufficient foothold. Beyond (11 m.) the lonely posada of *Urdón* we reach the baths of (13 m.) *La Hérnida* (Establecimiento open June 15th-Sept. 15th), where the valley momentarily expands. On the left is the road to (5 m) the Mozarabic church of *Santa María de Lebeña*, with horseshoe arches and an exterior gallery.—23 m. *Potes* (*Fonda El Rubio, Comercio*, L. or D. 5, pens. 8-12 p), in the mountain-girt vale of Liebana, commanded by the square old *Torre del Infantado*, is the best centre for the exploration of the mountains and is frequented in summer by mining engineers engaged in the exploitation of veins of zinc and lead on some of the remotest mountain slopes. The highest peak of the Picos de Europa is *El Cerrredo* (8668 ft.), but the peak most usually ascended (cart tracks either from *La Hérnida* or *Potes* almost to the summit in 7 hrs., guide advisable) is the *Peña Vieja* (4580 ft.), reached either via *Camaleño* or via the pastoral village of *Tresviso* and the mine of *Andra* or *San Benigno*. The descent may be made to the inn of *Urdón* (see above).—A fine mountain road goes on from *Potes* via (19 m.) the *Puerto de Piedraslenguas* (5000 ft) to (37 m) *Cervera de Pisuerga* (p. 281) —See 'Los Picos de Europa' by the *Comité de Saint-Sauv* (1922).

Beyond Unquera we cross the Deva and enter the old kingdom of Asturias. On the left rises the bold Sierra de Cuero (c. 4000 ft).—136½ m. (220 km) **Llanes** (*Fonda de la Est.* ; *Hot. Paraíso*, L. or D. 5, pens. 10-12 p ; *Victoria*, same charges) is a busy seaport (23,349 inhab.) with a pleasant harbour and a 15th cent. church containing an early 16th cent retablo.—140 m *Celorio* preserves the ruins of the Romanesque monastery of San Salvador (1017).—Beyond (143 m.) *Posada*, close to the sea, is the lonely church of *San Antolín de Bedón* (1251), now disused.—156 m. (250 km.) **Ribadesella** (*Hot. Marina*, R. 5, L. 7, D. 6, pens. 15 p. ; *Universo*, same charges) has a good harbour at the mouth of the Sella, on the opposite bank of which is a fine stalactite cave.

FROM RIBADESELLA TO GIJÓN, 42 m. (68 km.) by coast road. 13½ m *Colunga* (*Fonda Dolores Barrio*, pens. 8 p.), is a picturesque coast village.—25 m. (40 km.) **Villaviciosa** (*Hot. Comercio*, pens. 9 p.), standing on the attractive Ría, or estuary, which bears its name, is an excellent centre for the lover of romantic scenery or of Romanesque architecture. Within easy reach are the charming valleys of many torrents, abounding in trout, which cut their way through the cliff-bound coast ; and the villages in every direction possess the curiously primitive Romanesque *Churches for which this part of Spain is famous (see p. lxxv). Most notable of these is the church of (6 m. S.W.) *Valdediós*, consecrated in 893 and adjoined by

the large Cistercian church of *San Salvador* (1218). Other curious examples are at *Amandi* (1134) and *Valdebarzana*, 1 m. and 5 m. S.; at *Fuentes*, and at *Priesca* (915, with a curious jasper screen), 1 m. and 2½ m. S.E.; and at *San Lázaro de Lloraza* (11th cent.), 5 m. N.—42 m. (63 km.) *Gijón*, see p. 286.

Beyond Ribadesella the Oviedo road and railway turn inland up the beautiful Sella valley, with mountain views on the left.—166½ m. (268 km.) **Arriondas** (*Fonda Manuel Quesada*, L. or D. 5, pens. 12–14 p.), a small iron-mining town (9348 inhab.), is the starting point of the road to Covadonga and of other fine mountain roads. A steam tramway, public buses, and hotel buses meet the trains.

FROM ARRIONDAS TO COVADONGA, 11½ m., tramway to the station c. 1 m. below the hotels in c. 65 min. (2 p. 35, 1 p. 30 c.). The road crosses the Sella and ascends its valley. At (4 m.) *Villanueva* the ruined church of San Pedro, founded by Alonso I in 746, preserves a remarkable doorway whose capitals represent a bear-hunt (death of King Fávila, or Valentine and Orson?).—5½ m. **Cangas de Onís** (*Hot. Santu Cruz*, R., L., or D. 6, pens. from 15 p.), once the residence of the Asturian kings, is now an obscure town (9753 inhab.) notable for the chapel of *Santa Cruz*, founded in 735 by Fávila on a Celtic tumulus, and for a fine 12th cent. ¹Bridge across the Sella. In the high hills above Cangas are rich copper and zinc mines, approached by the road to *Onís* and the *Cares* gorge (p. 273). To Riaño, by the Sella gorge, see p. 275.—Our route ascends the Gueña, and at (7½ m.) the confluence of the Áuseva or Deva de Soto crosses the *Campo de la Jura* (Field of the Oath), where Pelayo swore to restore the Christian monarchy after the victory of Covadonga.—10½ m. *Covadonga Station*—11½ m. **Covadonga** (**Gran Hotel Pelayo*, closed Nov.–Apr., R. 6, L. or D. 5, pens. from 15 p.; *Fonda La Roxa*, R. 3, L. or D. 4½, pens. 10–12 p.; *Fonda de la Gruta*, R. 2½, L. or D. 4, pens. 9 p.), a hamlet consisting of the hotels and of the basilica and colegiata with the buildings for the accommodation of pilgrims, occupies a lovely site at the head of the green valley of the Deva. It is famous in Spanish history as the scene of the first reverse of the triumphant Moors, whose invading rush had carried them across the mountains to the N. coast at Gijón. The blow struck here in 718 was the beginning of nearly 800 years of continuous warfare ending in the conquest of Granada in 1492.

Among the numerous bands of fleeing Goths who had taken refuge in the Cantabrian mountains the most powerful was that led by Pelayo, or Pelagius, who had been brought to bay with 300 men in the cul-de-sac of Covadonga. A much greater force of Moors sent to exterminate his band was defeated with heavy loss and Pelayo was proclaimed king on the *Campo del Rey* below the village. The Moors, fearing for their communications, abandoned the N. coast and diverted their attacks towards France, so that, during the campaigns of Charles Martel and Charlemagne, the little Asturian kingdom was able to consolidate its strength for the first sally from the mountains into the plain of León.

On the terraced summit of a spur jutting out into the valley is the modern basilica (1877-1901) of *Nuestra Señora de las Batallas* (great pilgrimage on Sept. 8th), a not unattractive building in the Romanesque style. Below it is the 16th cent. *Colegiata*, with a small cloister containing two old tombs. In the rock wall opposite, above a fine waterfall where the Deva or Auseva bursts forth from the mountain-side, is the *Cueva*, the shallow rock recess where Pelayo made his stand. The cave is approached by a flight of marble steps or through a long tunnel from the terrace of the basilica, and is entered by a 13th cent. arch. Adjoining is the 18th cent. chapel, of the Virgen de las Batallas ('la Santina'), the successor of one built by Alonso I that was destroyed by fire in 1777. An arched recess in the cave wall contains the sarcophagus of Pelayo (d. 737) and of his wife Gaudiosa, and at the back of the chapel is the tomb of his sister Ermesinda and of Alonso I (d. 757), husband of the last. An obelisk below the village indicates the site of the Campo del Rey (p. 274).

Fine mountain excursions may be made from Covadonga in the massif of the *Peña Santa* (8185 ft.), the N.W. buttress of the Picos de Europa. The district is reserved as a *Spanish National Park*, especially for the preservation of the characteristic wild animals (bears, lizards, wild cats, ospreys, vultures, etc.) which still abound. Among the most charming spots are the *Lago de Enol* and the *Lago de Ercina*, 7 and 8 m. S.E. by a fair road through wonderful scenery, the return (2½ hrs.) may be made on foot via the Orandi valley, W. of Covadonga, where the waters of the Deva collect before tunnelling through the mountain to the Cueva.—The *Cruz de Priena*, on the mountain summit facing the grotto, ascended in 2 hrs., commands a fine view.

From the Campo de la Jura (p. 274) a rough road runs N.E. to (6½ m.) *Abamia*, in whose curious little church Pelayo was first buried. Thence we may return W. to (9 m. more) Arriondas (p. 274).

From Cangas de Onís a beautiful mountain road leads S. up the glen of the Sella to (30 m.) the *Puerto de Ventanella* (1520 ft.), the pass between the Picos de Europa (I) and the Picos de Mampodre. The descent on the S. leads to (10 m.) *Ruño*, on the Eslla, 20 m. N. of the station of Guardo (p. 281).

Leaving Arriondas the Oviedo road and railway follow the Piloña, an important tributary of the Sella --175 m. *Villamayor* has a ruined Romanesque church.—179½ m. *Infiesto* (Fonda Gran Via, pens. 6-8 p), in a deep valley with marble-quarries, has a curious sanctuary, ½ m. W., where three chapels are sheltered by a cave.—188 m. *Nava*, with the fine 12th cent. *Church of San Bartolomé. The country is well-wooded and undulating with a few collieries and many apple orchards.—197½ m. *Pola de Siero*. --At (200 m.) *Noreña* we cross the line from Gijón to Laviana (p. 287). --207 m. (335 km.) *Oviedo*, see p. 282.

28. FROM MADRID TO LEÓN, OVIEDO, AND GIJÓN

RAILWAY, 362 m (583 km) viâ Ávila and Valladolid (3½ m shorter viâ Segovia), one express daily by each route in 12¼-12½ hrs, correo in 16 hrs (78 p. 75, 59 p. 5, 85 p. 45 c.), to *León*, 256½ m (413 km) in 7¼-10 hrs. (58 p. 50, 43 p. 90, 26 p. 45 c.), to *Oviedo*, 313½ m (533 km) in 11½-11¾ hrs. (80 p. 65, 60 p., 36 p. 50 c.).

ROAD, 296 m. (476 km.), leaving Madrid by the Paseo de la Florida (Pl. 16).—30½ m (49 km.) *Guadarrama* (p. 251).—39 m (63 km.) *Venta de San Rafael* (p. 251).—52 m. (84 km.) *Villacastín* (p. 259).—92 m. (148 km.) *Olmedo* (p. 260).—118½ m. (191 km.) *Valladolid* (p. 151).—143 m (231 km.) *Medina de Rioseco* (p. 155).—166½ m. (268 km.) *Mayorga*.—190 m. (308 km.) *Mansilla de las Mulas* (p. 277).—209 m (326 km.) *León* (p. 277).—239 m (386 km.) *Puerto de Pajares* (p. 282).—265 m (427 km.) *Mieres* (p. 282).—278 m. (447 km.) *Oviedo* (p. 282).—296 m. (476 km.) *Gijón*, entered by the Carr. de Oviedo (Pl. 3).

From Madrid (Norte) to (173½ m, 279 km) *Venta de Baños*, where we leave the main line to Burgos and France on the right, see Rte. 1. Beyond (180 m., 290 km.) **Palencia** (p. 261) we diverge to the left from the Santander line (Rte. 26) and traverse the uninteresting Tierra de Campos, a vast arable plain, crossing the Carrión and the Canal de Castilla. About ½ m to the left is the seasonal *Laguna de Nava*—193 m. *Paredes de Nava* is famous as the birthplace of Alonso Beruguete (c. 1480-1561), the Michael Angelo of Spain, some of whose sculptures may be seen in the church of Santa Eulalia. —201 m. *Cisneros* gave a title to a powerful family of which Card. Ximenes (p. 244), called Card. Cisneros by the Spaniards, was the most famous member.—208 m. *Villada* is the junction of a branch line (N K.) to *Medina de Rioseco* (28½ m.; p. 155) viâ *Villalón* (12½ m.), a town noted for its cheese and connected by narrow-gauge railway (28 m.) with Palencia.—Beyond (215 m.) *Grajal* and its 15th cent. fort with corner towers we cross the Valderaduey.—218 m (351 km) **Sahagún** (i.e. *San Facundo*), a decayed and melancholy township (2755 inhab.), is famous in English history as the starting point of the retreat of Sir John Moore to Coruña (Nov. 23rd, 1809). It possesses the ruin of what was once one of the greatest Benedictine abbeys of Spain, the retiring-place of the kings of León. The church of *San Juan*, founded by Alonso III in 907 and rebuilt by Alonso VI after 1121 as a burial place for himself and his five queens, was burned in 1810 and 1835 and retains little 12th cent. work save the *Capilla de San Mancio*, with the tomb of Alonso VI (d. 1109) and of his beautiful Moorish wife, Zaida. In the treasury is a custodia by Enrique de Arfe. The 11th cent. Mudéjar brick tower of *San Tirso*, and the 13th cent. churches of *San Lorenzo* and *La Trinidad* are likewise interesting, and the *Franciscan Convent* preserves some horse-shoe arches. About 6 m S.W. is the Romanesque abbey of *San Pedro de las Dueñas*.—We cross the Cea and, at (239½ m) *Santas Marías*, the main Madrid-León road, near the little

walled town of *Mansilla de las Mulas*.—245 m. *Palanquinos*, in a fine huerta at the junction of the Eslla and the Bernesga, is frequented by the Leonese on holiday.

A branch line (N.K.) runs to (38½ m.) *Medina de Rioseco* (p. 155) viâ (11½ m.) *Valencia de Don Juan*, which has two interesting churches and an ancient castle of striking outline.

256½ m. (413 km.) **LEÓN** (2740 ft.; *Fonda de la Est.*), capital of the ancient kingdom which bears its name and chief town (21,399 inhab.) of a modern province, is a sombre old city on the left bank of the Bernesga, reflecting the grave character of its people and the monotone of the encircling wheat-lands, though the modern architecture of the 'ensanche,' or new quarter, towards the station tends to dispel this impression. On market-days the narrow streets are thronged with country-people, but in their costumes the bright colours of Andalusia and the N. coast are replaced by subdued tints. Of all Spanish capitals León is the most Spanish, and its magnificent cathedral, perhaps the loveliest in Spain, and many other ancient buildings are eloquent of its former greatness.

Railway Stations. *Estación del Norte* (beyond Pl. 4) for trains to Madrid, Valladolid, Oviedo, La Coruña, Vigo, etc. *Est. de la Robla* (Pl. 1, 2) for trains to Bilbao viâ Mataporquerid.

Hotels. ***OLIDEN** (Pl. a; 4), Pl. de la Libertad, R. from 6, L. or D. 6, pens. 15–37½ p.; **DE PARIS** (Pl. b; 5), 20 C. Fernando Merino, R. from 4½, L. or D. 6, pens. 13–30 p.; **REINA VICTORIA** (Pl. c; 5), 9 C. Fernando Merino, R. from 5, L. 5, D. 6, pens. 12 p.; **REGINA** (Pl. d; 4), Av. de la

Independencia, R. 5, L. or D. 5, pens. 9–15 p.; **GAMAZO**, 18 C. Ordoño II, near the station, R. 4–6, L. or D. 4, pens. 10 p., the last three modest.

Post Office (Pl. 5, 6), Plaza de la Catedral.

Motor-Buses to *Astorga* (1 hr.); *Benavente* (3½ hrs; 7½ p.); *Gradefes* (2½ hrs; 3 p. 80 c.); etc.

Plaza de Toros, on the Valladolid road (beyond Pl. 11).

Fiesta on Oct. 5th; **Horse Fair** on June 24th.

History. León derives its name from the Roman *Legio Septima*, the legion quartered here by Augustus to defend the plains from the forays of the Asturian highlanders. It resisted the Gothic advance until 586 when it was taken by Leovigild, and though it fell before the first Moorish onrush in the 8th cent., it was recaptured by Ordoño I in 850. Ordoño II (913–23), a great patron of the city, fixed his court here. Almansor assaulted and burned the city after a year's siege in 996, but after Calatañazor (1002) it was recovered, and Alonso V rebuilt the walls in 'tapia' and assembled the Cortes here. Ferdinand I in 1087 was crowned king of León and Castile in the cathedral and Alfonso XI in 1324 built the walls which now stand. After his death Don Pedro removed the court to Seville, since when León has lost all its former importance.

From the *Estación del Norte* (beyond Pl. 4) an iron bridge across the Bernesga and the Calle de Ordoño II lead straight to the old town. At the bridge-head is a statue, by Marinas (1900), of Alonso Pérez Guzmán, 'el Bueno' (1256–1309), the hero of the siege of Tarifa. We enter the old town by the Plaza de la Libertad (Pl. 4), on the right of which is the modernized church of *San Marcelo*, founded in the 12th century. Behind it is the *Ayuntamiento*, with Doric and Ionic orders, built by Juan de Ribera in 1585. Nearly opposite San

Marcelo is the **Diputación Provincial** (Pl. 5), occupying the *Casa de los Guzmanes*, the solar of the noble family of Guzmán, built in 1560 by Bp. Juan Quinones y Guzmán on the site of the birthplace of Guzmán el Bueno (see p. 277). The patio and the fine grilles are worthy of notice. At the back is the palace of the Marqués de Villasinta, another 16th cent. mansion (now a café).

Hence the Calle de Fernando Merino leads E. to the ****Cathedral** (Pl. 6; *Santa María la Regla*), a magnificent example of the best type of Gothic construction, ranking with Toledo and Burgos among the great churches of Spain.

Of the three cathedrals which preceded the existing church the second was built on part of the site of the palace which Ordoño II had constructed in the Roman *thermæ*; the third, of which important remains have recently been discovered, was built in the 11th century. The present building, begun early in the 13th cent., is a Spanish translation of the French 12th cent. Gothic, and was the work of the masters *Enrique* (d. 1277) and *Juan Pérez* (d. 1296), among others. It was probably completed c. 1303 under Bp. Gonzalo. The extreme lightness of the structure led to a series of restorations and alterations in the 15-17th cent., most of which were removed in the late thorough restoration of 1868-1900.

Exterior. The W FRONT, the finest of its kind in Spain, is of the late 13th century. The three doorways, separated by two narrow stilted arches, are supported on clustered shafts adorned with sculptures in the manner of the transeptal porches at Chartres. On the central shaft of the main doorway is the figure of Nuestra Señora la Blanca, and in the tympanum is Christ between the Virgin and St. John with the Last Judgment below. The side tympanums illustrate the life of Christ and the Virgin. The two W. TOWERS, 213 and 223 ft. high, are of the 13-15th cent., of the latter date is the openwork spire on the S. tower. The three-storied S. PORTAL has three 15th cent. doorways above which is a statue of San Froilán, bishop of León in 990-1006. The beautiful detail of the apse, with its flying buttresses and the plateresque wall of the sacristy, is best seen from the Plaza del Obispo.

The graceful **Interior** is narrower than usual in proportion to its length (298 ft. long, 131 ft. wide). The aisled nave is without flanking chapels, though a crown of them encircles the ambulatory. The main arcade, with its clustered piers, is surmounted by a graceful triforium and clerestory, the latter lighted by good ⁴ Stained Glass, of every period from the 13th cent. onwards. Some of the finest glass fills the rose-windows of the western and transeptal fronts, and the windows of the apse. The CORO has two tiers of late 15th cent. *Stalls decorated with figures of saints, and is surrounded by a rich Renaissance TRASCORO, by *Esteban Jordán*, of carved and gilded alabaster with painted figures of the Birth of the Virgin, the Annunciation, and the Adoration of the Shepherds and the Magi. The retablo in the CAPILLA MAYOR is a modern composition containing 15th cent. paintings by *Nicolás Francés* of the life of San Froilán and other subjects. The 16th cent. silver custodias on the high altar contain the relics of San Froilán. High up on either side of the 16th cent. TRASSAGRARIO are the plain Renaissance tombs of San Pelayo (S.) and San Alvaro (N.). The chapels of the AMBULATORY are interesting for the numerous tombs which they contain. On

the right, beyond the S. door, is the *Capilla del Carmen*, with the tomb of Bp. Rodrigo de Zamora (d. 1532). In the *Antesacristía* is another bishop's tomb, and opposite is the elaborate 15th cent *Puerta del Cardo*. In the E. chapel (*Cap. del Salvador*) is the 14th cent. tomb of the Condesa Sancha de León, by Maestro Marcos, below which is represented in relief the punishment of her nephew and heir, who was torn in pieces by wild horses for the murder of his aunt, a great benefactress to the Church. Facing this chapel is the *Tomb of Ordoño II* (d. 923), with a 14th cent. statue in a 15th cent. frame. The figures of angels and the coats-of-arms are painted, and at the head and foot are a herald and a friar, the latter with the motto 'Aspice,' referring to Ordoño's gift of land for the cathedral site (p. 278). In the next chapel (*Consolación*) is the tomb of Bp. Manrique de Lara (d. 1232), long supposed to have been the founder of the cathedral, with a relief of friars dispensing food; and in the following chapel (*Asunción*) is that of his successor Bp. Arnaldo (d. 1235). In the E. corner of the N. transept is the altar of *N.S. del Dado* (Our Lady of the Die), so called from the legend of an unlucky gambler who flung his dice into the face of the Child, causing the image miraculously to bleed. On the opposite side of the transept is the tomb of Bp. Martín (d. 1289) with a procession of monks.

The plateresque N. door, or *Puerta del Dado*, admits to the vestibule of the cloister. On the left is the *Capilla de Santa Teresa*, on the right the *Cap. de San Andrés*, with a 13th cent sculptured portal, and beyond that the large *CAPILLA DE SANTIAGO*, a late 15th cent. Gothic chapel notable for its sculptured corbels and for the fine Flemish *Glass of the E. windows, showing single figures of virgins, kings, and apostles.

The CLOISTERS, originally of the 14th cent., but somewhat unskilfully altered in the 16th, are entered from the vestibule through finely-carved wooden doors. They contain numerous tombs of cathedral dignitaries, and preserve some remarkable *Mural Paintings* (probably by Florentine artists) of the Life of Christ (1164-70). In the N.E. corner is a good Renaissance tomb, to the left of which a fine plateresque staircase ascends to the Chapter House, and farther W. is the chapel of the Conde de Rebolledo, with the tomb of the founder (d. 1636). On the S. side is the *Virgen del Foro*, an interesting piece of 11th cent. sculpture, in an arched recess.

From the Plaza del Obispo (Pl. 6), below the cathedral to the E., we may follow the Calle tras de los Cubos to the left in order to view the best-preserved portion of the **Old Walls*, remarkable for the close spacing of the solid semicircular bastions (cubos). Re-entering the old city at the Puerta del Castillo, we bear to the right across the Plaza de la Veterinaria, beyond which, on the right, is the collegiate church of **San Isidoro el Real* (Pl. 2), the most famous building in León after the cathedral.

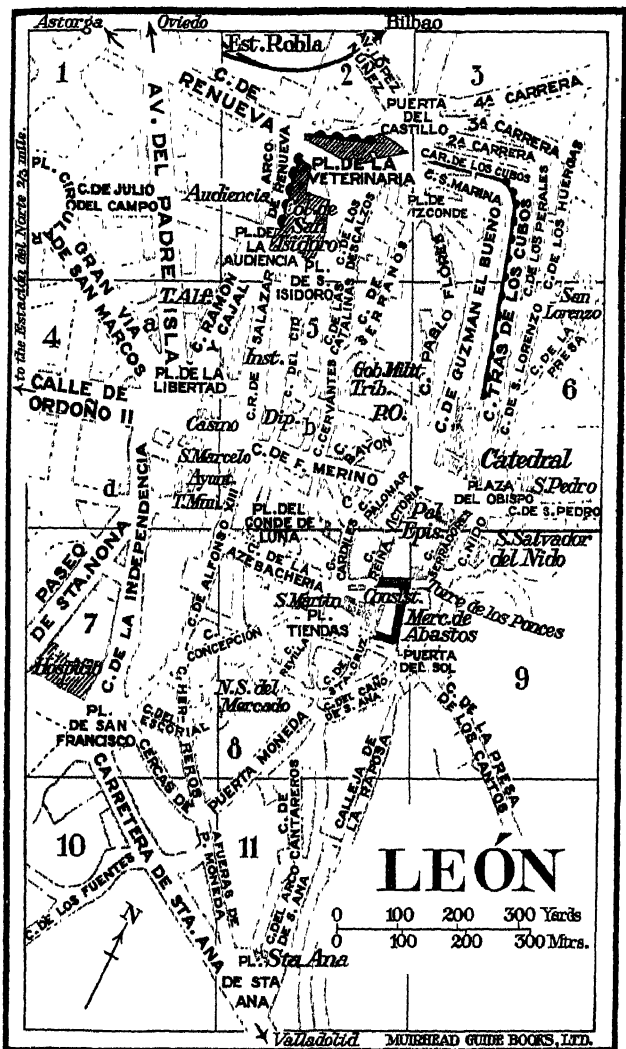
Founded in the 11th cent. by Ferdinand I and Doña Sancha as a shrine for the body of St. Isidore of Seville (d. 636; San Isidoro, the 'doctor egregius' of the Spanish church, not to be confounded with San Isidro, p. 182), the present church

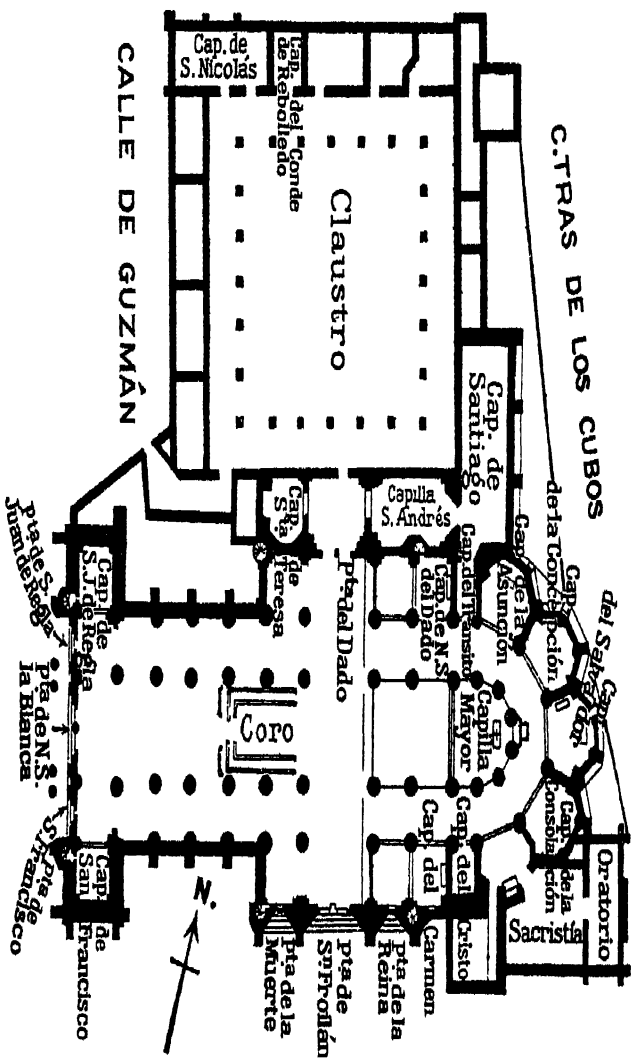
was begun in 1063 by their son Alonso VI and consecrated in 1149 in the presence of Alonso VII. The original architect was *Pedro de Deo*, but considerable alterations were made in the 16th century. At the W. end is a well-proportioned Romanesque tower.

We enter from the S through a Romanesque doorway surmounted by a Renaissance coat of arms and a 16th cent. equestrian statue of St. Isidore; in the tympanum is a 12th cent. sculpture of the Sacrifice of Abraham. Farther E is the Puerta del Perdón with an 11-12th cent. Descent from the Cross in the tympanum. The dark interior is supported by massive pillars and is lighted by a large clerestory. The richly sculptured capitals are decorated with groups of animals. In the S.W. corner is a very curious font (? 11th cent.), beside which is the plain sarcophagus of the architect, Pedro de Deo, with a laudatory epitaph. From the N. transept opens a large 12th cent. chapel with fragments of contemporary paintings. The *Capilla Mayor* was built in 1513 by Juan de Badajoz, but the small apses on either side were left intact. The high altar shares with Lugo the rare privilege of having the Host always visible (*manifestado*). In 1065 Ferdinand I, stricken with fever on the battlefield, breathed his last before this altar. At the W. end is the *†Panteón* (gratuity), in the 11th cent. Capilla de Santa Catalina, the burial place of the early kings of León and Castile. Here, until the chapel was desecrated by Soult's troops in 1808, rested the ashes of Alonso V (d. 1028), Ferdinand I (d. 1065), his daughter Urraca de Zamora, and a score of other princes and princesses of the royal house. The vault-paintings, representing the Lives of Christ and the Apostles, the Signs of the Zodiac, and the Months, are a remarkable example of early Spanish workmanship (1180-1240).

The conventual buildings (not usually shown) include the *Treasury*, in which are an ivory and an enamel casket, both of the 12th cent., a 16th cent. processional cross of silver, an 11th cent. agate chalice, etc.; the modernized *Cloister*, and the *Library*, most of whose treasures were burned by Soult, but which still possesses a 10th cent. illuminated Bible. The vestibule, or *Cuarto de Doña Sancha*, preserves remains of 15th cent. (? Florentine) frescoes.

Turning to the right after leaving San Isidoro, we skirt another section of the ramparts. To the W., on the Astorga road by the bank of the Bernesga, is the convent of **San Marcos** (beyond Pl. 1; open in summer 9-1, 2-6, winter 9-2; holidays 10-12.30 or 12), founded in 1168 for the Knights of Santiago, and rebuilt in 1514-49 by *Juan de Badajoz*. The sumptuous plateresque façade may be reckoned his masterpiece, though the entrance to the church is disproportionate. Over the elaborate main door of the convent (now barracks) is an equestrian figure of St. James. Along the whole front runs a frieze of busts in high relief of historical and mythological personages. The nave of the *Church* (restored in 1929) is spacious and lofty. In the N. transept is a doorway with





plaster figures of the Virgin and saints. The **Choir Stalls*, in a gallery above the entrance, were carved by Guillermo Doncel in 1537-42, but clumsily repaired in 1723.

The *Museo Provincial* (adm 10-12 or 1, gratuity) occupies the *Sacristy* which has a fine and elaborate vault, part of the modernized *Cloister*, which preserves one or two 13th cent. shafts and capitals, and the *Chapter House* with its magnificent artesonado roof. Most interesting among the rather miscellaneous collection of antiquities are the memorials to the Seventh Legion (*Legio Septima Gemina*, comp p 277), some monuments of the 3rd cent. A.D. on which the horseshoe arch appears 500 years before the Moorish invasion, a curious Byzantine crucifix, and other old crosses probably of 10th cent. workmanship. Off the upper story of the cloister opens the cell in which the poet Francisco de Quevedo (1580-1645) was imprisoned by Philip IV for his lampoons against Olivaes.

Returning to the Plaza de Santo Domingo, we may visit the narrow old streets in the S. part of the town. In the Plaza del Conde de Luna (Pl. 5, 8) is the *Casa de los Condes*, with a late-Gothic and Renaissance front and an unfinished patio. Farther S. is the Plaza del Mercado (Pl. 7), with its picturesque fountain and the church of N.S. del Mercado (Pl. 7), which preserves an 11th cent. apse. In the busy Plaza de la Constitución, or Mercado de Abastos, is the old *Consistorio* (Pl. 8), a dignified 17th cent. building. Just beyond the N.E. corner of the market is the massive *Torre de los Ponces*, recalling the great Leonese family of which *Juan Ponce de León* (?1460-1521), discoverer of Florida, was the most famous member.

Travellers with time to spare may visit the Calle del Arco de Santa Ana (Pl. 11), with its curious wooden 'rows,' and the interesting little parish churches E. of the town, *San Salvador* (Pl. 9), *San Lorenzo* (Pl. 6), and *San Pedro* (Pl. 6), the last on the site of the old cathedral whose poverty awoke the generosity of Ordoño II (p. 278). The gates both in the old Roman wall and in Alonso V's extension have been removed or modernized.

On the right bank of the Esla, 13 m. S.E. of León and c. 5 m. above Mansilla (p. 277), is the remarkable *Church of *San Miguel de Escalada*, built in 913 by refugee Mozarabic monks from Cordova, who have used the horseshoe arch throughout, even in the plan of the apses. A noteworthy feature is the arcaded exterior gallery on the S. *Grades*, 3 hrs. farther up the Esla, has a good Romanesque church.

FROM LEÓN TO MATAPORQUERA (Bilbao), 113½ m. (183 km.), railway (N.K.) daily in 6 hrs. This line traverses a largely uninteresting country and serves the coal, iron, and copper mines on the S. slopes of the Cantabrian Mountains. Leaving León (Robla station) it ascends the Torio to (18 m.) *Matallana*, junction for La Robla (p. 282).—30½ m. *Boñar* (Estab. Bañeario, pens. 12 p.) is a small spa charmingly situated in the Curueño valley, which may be ascended to (15 m.) the mountain village of *Lillo*, below the *Puerto de Tarna* (4975 ft.; p. 287).—We cross the Esla and, at (45 m.) *Cistierna*, reach the coal country. We wind along the flank of the Peña Corada (6007 ft.), enjoying fine views of the mountains on the left.—72 m. *Guardo*, in the Carrion valley, is on the main road to Riaño and Cangas de Onís (p. 275).—93 m. *Vado-Cervera*, for the little colliery town of *Cervera del Pisuerga* (2½ m. N.), and the road N. to the Deva gorge (comp. p. 273). We cross the Pisuerga and, at (105½ m.) *Cillamayor*, the line from Quintanilla to Barruelo (p. 263).—113½ m. (183 km.) *Mataporquera*, and thence to Bilbao or Santander, see p. 263.

From León to *Astorga* and *La Coruña*, see Rte. 29.

Northward from León the railway keeps above the right bank of the Bernesga, descending to cross the stream at

(272½ m.) *La Robla*, junction for a line to Matallana (7 m.; see p. 281). We begin the ascent from the monotonous Leonese plateau into the heart of the Cantabrian Mountains, which rise suddenly from the level land and offer strange effects of tilted strata beyond (277½ m) *Pola de Gordón*—Beyond (281½ m.) *Cañera*, with its coal mines, we enter a gorge in the foothills, emerging beneath the summits of the main ridge. The scenery is very impressive and road and railway are protected by snow-screens.—At (290 m) *Busdongo* (4088 ft.; Cantina) begins the electrified section of the line, which extends as far as Ujo, and shortly afterwards we plunge into the Tunnel de la Perruca (3333 yds.) in which we reach the summit level (4210 ft) of the railway. The road is carried over the **Puerto de Pajares** (4475 ft.), a pass affording a magnificent view, especially of the splintered crags and snowy ridges of the Peña Ubiña to the W.

Just above the pass rises the Pico de Arbas, beneath which is the monastery of *Arbas*, enclosing a fine Romanesque church.

We emerge in the green province of Asturias high above the valley of the Pajares, into which the road descends towards the left. The railway, however, is carried by a succession of tunnels and hairpin bends round the side valleys to the E, covering 20 m. in the descent from (295½ m.) *Pajares* station (3800 ft.) to Puente de los Fierros on the valley floor, only 3 m. apart as the crow flies. At (302 m.) *Navidiello* (3200 ft.) we cross the head of the Parana valley, and at (311 m.) *Malvedo* (2200 ft) find ourselves running due S. on the middle of three nearly parallel lines of railway.—316 m. *Puente de los Fierros* (1700 ft.; Cantina) is pleasantly situated at the junction of the Parana and the Pajares.—320½ m. *Campomanes* is the station for (2 m. S.W.) the early 10th cent. *Chapel of *Santa Cristina de Lena*, a curious cruciform structure richly decorated in the Visigothic style, with a chamber opening off each side.—324 m. *Pola de Lena* marks the beginning of the industrial area of Oviedo.—At (328½ m.) *Ujo*, with its little Romanesque church, the electrically-worked section of the railway ends.—331½ m. *Mieres* (Hot. Amparo, pens. 9 p.), beyond an old bridge across the Pajares, is an important iron-smelting centre (40,560 inhab.). After a tunnel we enjoy a view (r.) up the valley of the Nalón as we cross the stream.—337½ m. *Soto de Rey*, a centre of mining railways.

343½ m. (553 km.) **OVIEDO** (750 ft.), capital of *Asturias*, an ancient kingdom coterminous with the modern province of Oviedo, is the seat of a bishop and of a university. The modern city (69,375 inhab.), well supplied with gardens and avenues, enjoys some animation as the centre of the Asturian coal and iron field. Thanks to its position between the sea and the mountains, its climate is temperate and rainy.

Railway Stations. *Estación del Norte* (Pl. 2; Cantina), for trains to Gijón, León, and Madrid. *Est. Cantabrico* (Pl. 2), for the Santander line. *Est. Vasco-Asturiano* (Pl. 7), for the light railways to Pravia, Gijón, and the mining centres.

Hotels. *COVADONGA* (Pl. a; 7), 1 C. Mendizábal, R. 10, L. or D. 7, pens from 15 p.; *FRANCES* (Pl. b, 7), 2 C. Jovellanos, R. 5, L. or D. 6, pens. 10-25 p.; *PASAJE* (Pl. c; 6), 1 C. Palacio Valdés, R. 7, L. or D. 6, pens. 12½-15 p.; *INGLÉS*, 22 C. Fruela, R. 5, L. or D. 6, pens 12-25 p.; *LA FLORA* (Pl. e; 11), 2 C. Fruela, L. or D. 4½, pens. 9 p., *COLUNGUESA* (Pl. d;

7), C. Jovellanos, L. or D. 5½, pens. 10 p., the last two plain.

Cafés. *Peñalba*, 14 C. Uria, good, frequented by ladies; *Cervantes*, Pl. del Progreso.

Post Office (Pl. 11), C. de Campomanes.—**TELEGRAPH OFFICE** (Pl. 11), C. de Flórez Estrada.

Motor-Buses to *Cangas de Tineo* (5 hrs.; 15 p. 30); *La Coruña* (10½ hrs.; 75 p.); *Gijón* (1 hr.; 6 p. 50 or 4 p. 80 c return); *Ribadesella* (4½ hrs; 10 p.); *Vegadeo* (8 hrs; 24 p. 15 c.).

Plaza de Toros on the Coruña road (beyond Pl. 5).

Fiesta on July 25th, with procession to Santa María de Naranco (p. 285).

History. Founded in 757 by Fruela I as a fortress to guard the Pass of Pajares, Oviedo became the capital of the Asturian kings in 810, when Alonso II ('el Casto'), a native of the town, removed his court hither from Pravia, and two years later the episcopal see was established. Here were collected such relics of early Christian saints as had been saved from the Moors, which earned for Oviedo the surname 'el Santo', and here, when the Asturian kings were driven out of León, the capital of Christian Spain was again established. With the death of Almansor and the reoccupation of León (1002), the importance of Oviedo vanished and its history was the uneventful record of the capital of a mountain province until the unresisting town was sacked by Marshal Ney and Gen. Bonnet in 1809.

The Calle de Uria runs uphill from the *Estación del Norte* to the town, leaving on the right the *Hospicio Provincial*, built by Ventura Rodríguez in 1752. Farther on is the attractive *Campo de San Francisco*, a large alameda partly laid out on the site of the old hospital. Just beyond the Campo is the modern *Diputación Provincial*. The street ends in the Plaza Mayor with the arcade of the 17th cent. *Ayuntamiento* (Pl. 11), on the left and the ex-Jesuit church of *San Isidoro* on the right. Passing beneath the former we proceed due N. to the Plaza de la Catedral.

The ***Cathedral** of Oviedo is a graceful cruciform building in the 14th cent Gothic style, begun by Bp. Gutiérrez de Toledo in 1388. The original church on this site was founded by Fruela I in 781 and enlarged by Alonso el Casto in 802, but nothing of this now remains save the Cámara Santa (p. 284).

Exterior. The W. front, though plentifully crocketed, and skilfully broken up by three deep porches, has an unfinished air owing to the absence of statues from the niches and the incompleteness of the N. tower which has not been carried above the nave. The *S. Tower, however, the central feature of the Oviedan landscape, is a masterpiece of late-Gothic detail and is crowned by an openwork pyramid spire with flanking spirelets (1575). The summit (260 ft.) commands a fine view. Over the central doorway is a relief of the Transfiguration.

The **Interior**, though small (220 ft. by 72 ft.), is beautifully proportioned and well lighted. The clustered piers spring straight from base to vault and their side colonnettes are broken only by simple foliage capitals. The triforium contains flamboyant tracery, likewise the large clerestory

above it, but only the S. side of the latter is glazed with good 15th cent. stained glass. The chapels in the aisles were modernized in the 18th cent., but the 1st on the left contains the silver-gilt shrine of St. Eulalia (?11th cent.), and the 1st on the right a grille and stalls from the old coro. The *CAPILLA MAYOR*, lighted by brilliant stained glass, contains the *Coro*, unusually placed here. A short pillar on the right of the coro bears an ancient figure of Christ (?12th cent.) and in its capital are pilgrims' cockle-shells. The gorgeous *Retablo*, by Giralte and Valmaseda, dates from 1525 but has recently been clumsily repainted and regilt. To the left is the kneeling effigy of Bp. Arias del Villar (d. 1490). The *Trascoro* is a late-Gothic structure.

Opening off the N. transept is the *Panteón del Rey Casto*, the tomb-chapel constructed by Alonso II (d. 843) for the early kings of Asturias. This chapel was completely rebuilt in 1712, and the inscriptions on the sarcophagi ruthlessly obliterated so that the attributions of the burials recorded on a modern tablet are largely guesswork.

From the S. transept a flight of steps leads to a small ante-chapel, with some more of the old choir stalls, beyond which is the **CÁMARA SANTA*, still preserving part of the actual structure erected by Alonso II in 802 to guard the sacred relics rescued from the Moors. (Visitors are escorted by a canon at 9 or 3.15; alms of at least 1 p. per person expected.) The vault of the first chamber, remodelled by Alonso VI (d. 1109), is supported by six pilasters, each bearing two statues of Apostles, with curious capitals above. Ford notes that the tessellated floor resembles Norman work of the 9th cent. in Sicily. The inner chamber, the *Capilla San Miguel*, probably the identical structure raised by Alonso II, retains its rough semicircular vault and barbaric capitals.

Here are preserved the precious relics, which the canons saved from the French in 1809 at the cost of the more solid gold and silver cathedral plate. They include portions of the True Cross, a sandal of St. Peter, two thorns from Christ's crown, one of the thirty pieces of silver, etc. Most interesting is the *Arca*, or coffer which contains them and which it is sacrilege to open. This is an 11th cent. cedar chest covered with silver plates adorned with sacred reliefs and a border of Cufic writing. A blue enamel box contains the Holy Shroud, which is displayed three yearly from a balcony overlooking the transept. Here are exhibited also the remarkable **Cruc de los Angeles* (808), a Maltese cross adorned with gold filigree and precious stones, some of them engraved; the similar *Cruc de la Victoria* (908), said to be that carried by Pelayo at Covadonga (p. 274); and two curious ivory diptychs (?11th cent.), one of which is notable for the separation of the feet of the crucified Christ.

Also on the S. side of the cathedral is the small 14th cent. *CLOISTER*, containing tombs of the 12-14th cent.; hence we may enter the 13th cent. *Chapter House* and the *Archives*, which include an illuminated 12th cent. MS. (*El Libro Gótico*) and the will of Alonso II.

To the S. of the cathedral is the *Bishops' Palace*, built in the 16-18th cent. on the site of a castle erected by Alonso II to guard the sacred relics. From the plaza in front the

exterior of the Cámara Santa is visible, showing a considerable portion of Alonso VI's work. Next door is the modernized church of *San Tirso*, the Romanesque E. window of which is visible from outside. Thence the Calle San Vicente leads behind the cathedral and past the churches of *San Vicente* and *San Pelayo*, also modernized. The Carretera de Gijón goes on downhill to the Fábrica de Armas (Pl. 8) which encloses the Romanesque church of *Santa María de la Vega* (1186; seen from the side road on the right), and farther along the Gijón road, to the right, is the church of *Santullano*, or *San Julián de los Prados*, a curious little building with three square apses, founded by Alonso II.

The only other building of interest in the town is the *University* (Pl. 7), built in 1598-1604 by Bracamonte and Rivero. It has 2500 students and possesses a valuable library and some interesting paintings. In the patio is a statue of the founder, Card. Fernando Valdés (d. 1568). The *Audiencia*, a few paces N., occupies the 17th cent. palace of the Sangrado family, the residence of Gen. Bonnet during the sack of the city. Behind the Estación del Norte is a fragment of the 16th cent. *Aqueduct of Fitoria*.

On the Cuesta de Naranco c. 1½ m. N. of Oviedo, reached either by road via the Calle Independencia (Pl. 2) and the railway bridges to the right or (better for walkers) by a mule track ascending between the two chief railway stations, is the curious little church of **Santa María de Naranco*, founded in 858 by Ramiro I, a rectangular building with two external porches and the flat buttresses peculiar to Asturian Romanesque. At either end is a vestibule and underneath is a crypt. A remarkable feature of the interior is the series of shield-like medallions arranged as though hanging from the consoles above them. The keys of this church and of San Miguel are kept in the house built on to the church. Less than ¼ m. higher is **San Miguel de Linio*, a cruciform building of the same foundation which has lost one arm. The curious stone tracery of the windows is noteworthy. The carvings on the column-bases and the door-jambs reproduce grotesque designs common on late-Roman consular diptychs, but the bordering arabesques are purely Visigothic. The road above San Miguel is still under construction (1930).

Near the baths of *Las Caldas*, 5 m. S.W. of Oviedo (halt on the local lines to Pravia and Ujo), is the larger Romanesque church of *San Juan de Priorato* (late 11th cent.).

Among the numerous light railways of the Ferrocarril Vasco-Asturiano, the most important is that descending the beautiful valley of the Nalón via (11 m.) *Trubia*, with a large cannon-foundry, and (29 m.) *Pravia* (see below), to (35½ m.) *San Esteban de Pravia*, a little coal-port on the Ría del Nalón. At the mouth of the estuary is the village of Muros, on the Gijón-Ferrol road (p. 288). *Pravia* (Hot. Victoria, pens. 10-14 p.), the meeting-place of many mountain glens, was the residence of the Asturian kings from c. 760 to the foundation of Oviedo in 791.

FROM OVIEDO TO PONFERRADA, 130 m. (210 km.) by road (motor-bus to Cangas de Tineo). We follow the Coruña road via Trubia (see above) and (16 m.) *Grado*, where we quit the Nalón. From (24 m.) *Cornellana*, with an 11th cent. church, a side road ascends the Pigueño valley to the picturesque town and ruined abbey of (13 m.) *Belmonte*.—30 m. *Salas* (Fonda Blas) has a 16th cent. church, containing the vast monument of its founder Cardinal Valdés (comp. above), a native of the place.—At (36½ m.) *La Espina* we leave the Coruña road on the right (comp. p. 288) and ascend.—43 m. *Tineo* (Fonda Marcial, L. or D. 41 p.), picturesquely placed on the hillside to the right of the main road, preserves the 13th cent. Casa

de Campomanes and a monastic church and cloister opposite. To the W. are the 12th cent. abbeys of (1 hr.) *Obona* and (2 hrs.) *Barcena*. We ascend the Narcea valley past the 18th cent. abbey of Corias to (63 m.) *Cangas de Trunco* (Hot. Madrid, Fonda Universal, pens. 9 p.), or *Cangas del Narcea*, a large village closely hemmed in by mountains, with a curious crooked bridge and a collegiate church. We quit the pleasant glen of the Narcea and climb to the upland of *Las Brañas*, a country inhabited by a curious pastoral race which does not intermarry with the lowlanders.—At (85 m.) the *Puerto de Lestiriegos* (4300 ft.) we cross the Cantabrian chain and begin a zigzag descent into the Sil valley. We strike the river at (91 m.) *Cabualles* and follow it thence nearly all the way to (130 m.) *Ponferrada* (p. 290).

From Oviedo to Santander and Bilbao, see Rte. 27; to *Covadonga*, see pp. 275–274; to *La Coruña*, see p. 238.

Leaving Oviedo the railway crosses the Nora—351 m. *Villabona*, junction for (11 m. N.W.) *Avilés* (p. 287). Beyond two tunnels and two fine viaducts we descend towards the sea.

362 m. (583 km.) **GIJÓN**, chief of the Asturian seaports (57,573 inhab.), stands mainly on an isthmus connecting the hill of Santa Catalina with the mainland. To the W. lies the harbour, usually busy with colliers, to the E. the sandy Playa San Lorenzo.

Railway Stations. *Estación del Norte* (Pl. 3) for trains to Oviedo, etc. *Estación de Langreo* (Pl. 3), for Laviana, Santander, etc.

Hotels. MALET (Pl. a; 4), Calle de la Corrida, L. or D. 7, pens. 15–40 p.; COMERCIO (Pl. b; 3, 4), 14 Calle de la Trinidad, L. or D. 7, pens. 15–30 p.; IBERIA, 24 Calle de la Trinidad, L. or D. 6, pens. 15 p.; LA MADRILEÑA, 28 Calle Jovellanos, L. or D. 6, pens. 10–20 p.; SALOMÉ, Plaza del Carmen, L. 5, D. 6, pens. 13–15 p.; MADRID, 1 Calle San Bernardo, L. or D. 6, pens. 12–15 p.; ASTURIAS, 12 Plaza de la Constitución, L. or D.

5, pens. 10–20 p.

Cafés in the Calle de la Corrida.

Post Office (Pl. 4), Paseo de Alfonso XII.

British Vice-Consulate, 50 Calle Ezcurdia.

Plaza de Toros, Carretera de Villaviciosa (beyond Pl. 5).

Tramways from the Estación del Norte to the Plaza Marques; from the Plaza Marques to La Guia and Somó; from the Estación del Norte to El Musel.—**MOTOR-BUSES** to *Covadonga*, *Oviedo*, *La Coruña*, *Vegadeo*, and *Ribadesella*.—**COASTING STEAMERS** to Santander, Bilbao, and La Coruña.

History. The Roman and Gothic *Gigia*, of which little is known, was captured by the Moors in the 8th cent., but Pelayo's victory at Covadonga forced the emir Munuza to abandon the coast and retreat across the Cantabrian mountains. The harbour, founded by Charles V in 1552, afforded a refuge to the shattered remnant of the Invincible Armada in 1588. In 1808 Toranzo and the Asturian deputies sailed from Gijón to implore British assistance against Napoleon. The most famous natives of Gijón are Gaspar Melchor de Jovellanos (1744–1811), poet and statesman, and Ceán Bermúdez (1749–1829), the historian of Spanish art.

Gijón is not an interesting town and is frequented chiefly for the excellent sea-bathing on the Playa San Lorenzo and for the important trade of its harbour, the safest between Vigo and Pasajes.

The **HARBOUR** extends from the *Monte Santa Catalina* (Pl. 2) whose summit commands an interesting view, to the new *Puerto del Musel*, on the W., opened in 1912, which can accommodate transatlantic steamers. The chief exports are the coal and iron of the Asturian mines, apples, and nuts.

At the E. end of the harbour is the Plaza del Marques, with a statue of King Pelayo, from which radiate the chief streets—

the Calle del Comercio leading towards the station, and the Calle de la Corrida, or Boulevard, at the farther end of which is a statue of Jovellanos, by Fuxá. In the Calle de Jovellanos (Pl. 4), to the E., is the INSTITUTO ASTURIANO JOVELLANOS founded in 1797, now a commercial and nautical school.

It contains a good Library, mainly the gift of Jovellanos, and a *Collection of over 700 Spanish drawings, brought together by Ceán Bermúdez. Among the most notable are: *Ant. del Castillo*, Studies of Heads, two fine sketches by Zurbarán, 6 by Velázquez, 7 by Murillo, and examples of Alonso Cano, Becerra, Vargas, etc. The foreign drawings include: *Benozzo Gozzoli*, Campo Santo at Pisa; *Masaccio*, Male figure, *Salvator Rosa*, Children's heads; *Titian*, Kneeling Doge; *Veronese*, Saint crowning a child; *Durer*, Death of the Virgin; *Jacques Callot*, Landscapes and figures.

In the Campo Valdés, beneath the E. side of Santa Catalina, are the *Palace of the Condes de Valdés* (1590), with two heavy towers, and the 15th cent. church of *San Pedro* (Pl. 2), with the tomb of Jovellanos on the S. side. Higher up is a large *Tobacco Factory* employing 1500 hands.

An excursion may be made from the tramway terminus in the rural suburb of *Somió* (2 m. E.) to (3 m. farther) *Dera*, which has a Romanesque church of 1006.

FROM GIJÓN TO LAVIANA, 32 m. (52 km.) railway (N.K.) in 2½ hrs. from the Estación de Langreo, serving the rich coal and iron deposits of the Asturian hills. —At (13½ m.) *Noreña* we cross the Santander line (p. 275), and at (24 m.) *Sama de Langreo* we join a line ascending the Nalón valley from Soto de Rey (p. 282). Surface-coal has been mined here for centuries.—32 m. *Laviana* or *Pola de Laviana* (Fonda García Jové, pens. 9 p.) has important mines of argentiferous copper. The Nalón valley above Laviana becomes gradually wilder, and a fine walk crosses (5 hrs.) the *Puerto de Tarna* (4975 ft.) at its head for (3 hrs. W) *La Uña*, 7 m. N. of Riaño on the road to Cangas de Onís (p. 275).

FROM GIJÓN TO AVILÉS there are two alternative routes (road, see below). From the tramway terminus at El Musel (p. 286) a steam tramway runs via (5½ m.) *Candás* to (14½ m.) Avilés. The railway route runs via (12½ m.) *Villabona* (p. 286) on the Oviedo line, where carriages are changed for the short branch line (N.K.) on which trains run via (23½ m.) *Avilés* to (25½ m.) *San Juan de Nieva* — *Avilés* (*Hot. La Serrana*, R. 5, L. 6, D. 7, pens. 15 p.; *Iberia*, L. or D. 5, pens. 10–15 p.), a sombre little town (14,642 inhab.) at the head of a winding ría, 4 m. from the sea, was the birthplace of Juan Carreño (1614–85), the painter, and of Pedro Menéndez (1519–74), the conquistador of Florida. The conspicuous modern church of *Santo Tomás* has two tall towers, but more interesting are the 14th cent. churches of *San Francisco* and *San Nicolás* (14th cent.), containing the tomb of Menéndez and the 13th cent. Capilla de los Alas with many tombs of the Alas family. At *Manzaneda*, 6 m. N.E., is a good Templars' church of the 11th cent.; 2 m. farther is the *Cabo de Peñas*, the Roman *Aræ Sextianæ*.

From Gijón to Villaviciosa and Ribadesella (Santander), see p. 273.

FROM GIJÓN TO LA CORUÑA, 202 m. (325 km.) OR EL FERROL, 199 m. (320 km.) by the coast road, hilly, winding, and narrow, but affording grand views of the little-known Galician coastline.

A motor-bus runs daily from Oviedo via Gijón to La Coruña in 10½ hrs. (75 p.; return 125 p.), halting for 1 hr. at Ribadeo, where it quits the coast. Between Ribadeo and Vivero there is no public service, but Vivero is connected with El Ferrol by motor-bus. Other services connect Oviedo and Gijón with Vegadeo via Luarca.

Quitting Gijón, we follow the Avilés road to the W., and soon leave the sea to cross the neck of the *Cabo de Peñas*, but

reach the shore again at (16 m.) *Avilés* (p. 287). On the right farther on is the coal mine of Arnao, which extends beneath the sea. We cross the estuary of the Nalón by a tubular bridge and reach (28 m.) *Muros de Nalón*, $1\frac{1}{4}$ m. S. of which is the railway station of San Esteban de Pravia—29 m. *Cudillero*, on the seashore, is a typical Asturian fishing village—At ($56\frac{1}{2}$ m.) the *Puente del Caneiro* we are joined by the road from Oviedo— $59\frac{1}{2}$ m. (96 km.) **Luarca** (*Hot Galloso*, R. 5, L. or D. 6, pens. 12–15 p.; *Marina*, pens. 12 p.), a picturesque fishing town (24,064 inhab.) in a sheltered cove at the mouth of the Río Negro, is overlooked by a chapel white-washed as a sea-mark.—We skirt the seaward ridges of the Sierra de Rañadoiro and cross the Ría de Navia to reach ($72\frac{1}{2}$ m.) *Navia* (*Hot. Mercedes*, R. 5, L. or D. 8, pens. 12 p.), charmingly placed at the mouth of a poplar-clad valley—Beyond (85 m.) *Tapia* we reach the ría or estuary of the Eo, a magnificent natural harbour running c. 6 m. into the land—From ($91\frac{1}{2}$ m.) *Castropol* (6937 inhab.; *Hot. Argentina*) a ferry crosses the ría to Ribadeo (see below), but the road goes on S. to (97 m.) *Vegadeo*, at the head of the ría, where Jovelanos (p. 286) died, persecuted by his political enemies. Here it crosses the river by a bridge and enters *Galicia* (province of Lugo).—The little town of (104 m., 167 km.) **Ribadeo** (9016 inhab.; *Hot. La Ferrocarrilana*, L. or D. 7, pens. 25–40 p.; *Lamas*, L. or D. $5\frac{1}{2}$, pens. 10–12 p.), on the W. bank of the ría, has an interesting church and a two-towered castle.

A light railway ascends the Eo valley to (21 m.) *Villavieja*, a small iron-mining town.

About 12 m. beyond Ribadeo the road to La Coruña turns inland, ascending the Masma valley.—19 m. *Lorenzana* has a rebuilt Benedict convent containing the 10th cent. founder's tomb of Osorio Gutiérrez.—25 m. (40 km.) **Mondofredo** (*Fonda Canoura*, L. or D. 4 p.), a sequestered little city (9462 inhab.), has a *Cathedral* begun in 1231, with four 16th cent. chapels at the E. end. In the centre of the *trascoro* is a wood carving of the Madonna and six seraphim, said to have been brought from St. Paul's in London at the Reformation. The chapel of *N.S. de Los Remedios* dates from the 12th century. Motor-bus to Lugo, p. 292.—Our road crosses bleak uplands to (46 m.) *Villalba*, with the Sierra del Gistral (4400 ft.) rising on the right.—At (56 m.) *Baamonde* we strike the Madrid-Coruña road, which we follow to the right viâ (84 m.) *Betanzos* (p. 293).—98 m. (159 km.) *La Coruña*, see p. 293.

Beyond (115 km.) *Barreiros* we leave the Coruña road on the left and cross the Ría de Oro.—At ($118\frac{1}{2}$ m.) *Foz* the coast trends N.W. and we skirt the foothills of the Sierra del Gistral.—143½ m. (231 km.) **Vivero** (*Hot. Villa Venecia*, R. 4, L. or D. 5, pens. 10 p.—Motor-bus to Ferrol), a sheltered port (12,490 inhab.) famous for its sardine-fisheries, has a twelve-arched *Bridge* across the sandy mouth of the Androve. Four of the ten city gates have survived and the church of *Santa María del Campo* is said to date from the 9th century.—Beyond (148 m.) *Valle* we cross the deep Ría del Sor and enter the province of La Coruña, leaving on our right the *Punta de*

la Estaca de Vures, the northernmost point of Spain. Skirting the shore of the rocky Ría de Santa Marta, we reach (165 m.) *Ortigueira* (Hot. Comercio), a quiet resort frequented by artists and anglers. The sea bathing in the ría is excellent. On the right the coast runs out to *Cape Ortegal*, surrounded by dangerous reefs.—Beyond (171 m.) *Mera* the road leaves the ría and runs inland through wild country viâ (186 m.) *San Saturnino* and (194 m.) *Jubia* on the Neda.—199 m. (320 km.) **El Ferrol**, see p. 296.

29. FROM MADRID TO LA CORUÑA

RAILWAY, 519½ m. (837 km.), viâ Ávila (81 m. less viâ Segovia), express daily in 17½ hrs.; correo daily in 23 hrs. (97 p. 80, 73 p. 30 c., 41 p.); to *Astorga*, 288½ m. (465 km.) in 9 or 11½ hrs. (60 p., 45 p., 27 p.); to *Monforte*, 404 m. (651 km.) in 13½ hrs. or 16½ hrs. (80 p. 75, 65 p. 5 c., 39 p.), to *Lugo*, 448½ m. (722 km.) in 15 or 19½ hrs. (97 p., 73 p. 70, 43 p. 60 c.).

ROAD, 382½ m. (609 km.), leaving Madrid by the Paseo de la Florida (Pl. 16).—30½ m. (49 km.) *Guadarrama* (p. 251).—39 m. (63 km.) *Venta de San Rafael* (p. 251).—52 m. (84 km.) *Villacastín* (p. 259).—79 m. (127 km.) *Arévalo* (p. 9).—99 m. (160 km.) *Medina del Campo* (p. 8).—114 m. (183 km.) *Tordesillas* (p. 155).—164 m. (264 km.) *Benuente* (p. 328).—189 m. (304 km.) *La Bañeza* (p. 328).—203½ m. (327 km.) *Astorga* (see below).—243 m. (391 km.) *Ponferrada* (p. 290).—256 m. (412 km.) *Villafranca del Bierzo* (p. 291).—275½ m. (443 km.) *Puerto de Piedrafito* (3638 ft.).—295 m. (473 km.) *Becerril* (p. 291).—319 m. (514 km.) *Lugo* (p. 292).—336 m. (541 km.) *Baamonde* (p. 293).—364 m. (586 km.) *Beizansos* (p. 293).—382½ m. (609 km.) **La Coruña** (p. 293).

From Madrid (Norte) viâ Valladolid and Palencia to (256½ m., 413 km.) *León*, see pp. 260, 276. Our route leads S.W. across the monotonous plateau, crossing the Orbigo shortly before (278 m.) *Veguellina*.

The bridge over the Orbigo, to the N., was the scene of the famous 'Paso de Honor,' when during thirty days of the great jubilee of Santiago (July, 1434) Suero de Quiñones and his nine companions challenged every knight on the great pilgrim road who disputed the pre-eminent beauty of his lady. In all 727 courses were run, one knight was killed, and eleven were wounded, before Suero consented to remove the iron collar he wore around his neck in token of his vow.

We cross the Tuerta and join the railway from Zamora. 288½ m. (465 km.) **ASTORGA** (2850 ft.; *Hot. Moderno*, R. 5, L. 5, D. 6, pens. 12–20 p.; *Roma*, R. 5, L. 4½, D. 5, pens. 9–12 p., both plain.—*Post Office*, 19 C. Manuel Gullón), the Roman *Asturica Augusta*, described as a 'magnificent city' by Pliny, is now a decayed old place with 6312 inhabitants. It was the birthplace of Francisco Villagrán (1507–63), conquistador and governor of Chile. It still preserves its Roman **Walls*, over 20 ft. thick (battered, however, and stripped of their facing), behind which the Spaniards defied Junot for two months in 1810, the French in turn resisting Castaños for three months in 1812. The S.W. side, restored and laid out as a promenade, affords fine views of the Montañas de León. The **Cathedral**, at the N.E. corner of the town, begun in 1471, is a spacious building of red and grey stone with two W. towers,

one unfinished. The baroque W. portal bears large reliefs of the Life of Christ. The weathercock is a figure of Pedro Mato, a well-known Maragato (see below). The interior, lighted by a clerestory of warm-toned 16th cent. glass, is poor in detail. The *Retablo, however, is famous as the masterpiece of *Gaspar Becerra* (1569), Michael Angelo's greatest Spanish pupil. The three tiers contain 14 principal subjects illustrating the lives of Christ and the Virgin, of which the lowest row is perhaps the best; lower are the four Cardinal Virtues. The reja is by the Basque artist *Lázaro Azcain* (1622), and the 16th cent. stalls show good walnut carving. The cloister on the N. was rebuilt in the 18th century. To the S.E. is the huge modern *Bishops' Palace*, in the fantastic Gothic style of Gaudí.

In the arcaded Plaza Mayor is the 17th cent. *Town Hall*, with a clock bearing two jaquemart figures in Maragato costume, before which on the afternoons of Corpus Christi and Ascension days, the Maragatos still dance the curious Cañizo. Behind and to the right is the church of *San Julián*, with a good Gothic doorway. *San Francisco* and *San Bartolomé*, to the left, likewise preserve some Gothic work.

The MARAGATOS, considered to be the descendants of the Berber highlanders who came into Spain with Tarik and Musa, inhabit the dreary moorland villages around Astorga, and have kept their race practically unmixed. Both men and women are stalwart and handsome, and wear a characteristic costume, the former notable for the zouave-like breeches, the latter for their jewellery of peculiar design. The carrying trade of N.W. Spain is almost entirely in their hands, and teams of their mules, magnificent beasts rivaling those of Galicia, are often met with on high road or mountain track—Astorga is likewise known for its 'mante-cadas,' small square cakes wrapped in paper.

From Astorga to *Zamora*, *Salamanca*, and *Plasencia*, see *Rte. 33*.

On leaving Astorga the railway laboriously climbs the E. slope of the *Montañas de León* and beyond (305½ m.) *Brañuelas* traverses the *Puerta de Manzanal* (3600 ft.) in a short tunnel. The road pass, 140 ft. higher, is sometimes snowbound in Jan. and Feb. The railway accomplishes the steep descent by means of a complete circle and a succession of tunnels. At (313 m.) *La Granja* we see our future course far below us on the left. Beyond a tunnel of 1240 yds. we emerge in the Tremor valley.—324 m. *Bembibre* has a 15th cent. church in a former synagogue, and an old castle of the Dukes of Frias. We descend above the deep gorge of the Boeza and beyond (330½ m.) *San Miguel de las Dueñas* cross the Sil, with a view of Ponferrada on the right.—336 m. (541 km.) **Ponferrada** (9829 inhab.; *Fonda de la Est.*; *Hot. Lisboa*, L. or D. 6, pens. 9-12 p.; *Castilla*), the Roman *Interannium Flavium*, rebuilt in the 11th cent. as a refuge for travellers on the pilgrim road, is commanded by an imposing *Castle* of the Knights Templars, whose N.W. side commands a fine view of the hull-girt Vierzo (see p. 291). In the Plaza Mayor are the Post Office and the church of *N.S. de la Encina*, the latter containing a fine figure

of St. Mary Magdalen by Gregorio Hernández 'Our Lady of the Oak,' a venerated old figure concealed behind the high altar, is said to have been miraculously discovered in an oak-tree. Near by rise the graceful towers of the 17th cent. *Town Hall*

From Ponferrada a road and light railway (N.K.) ascend the picturesque valley of the Sil to (38½ m.) *Villabimio*, a small coal-mining town in the wild hill-country. Thence over the Puerta de Leitariegos to *Oviedo*, see p. 286.

FROM PONFERRADA TO LUGO by road, 76 m (123 km.) This road crosses the BIERZO or VIERZO, one of the most unfrequented districts in Spain, the saucer-shaped valley (32 m by 25 m.) of an ancient lake now drained by the gorge of the Sil. Almost cut off by mountains and plentifully supplied with water, it was a favourite resort of the mediæval anchorites, who, led by San Fructuoso in the 7th cent., built their hermitages in its remote vales. Though harried by the Moors, the hermits returned in the 9th cent. and ruins of their chapels and of the convents which succeeded them abound. The sportsman will find an abundance of fish in the streams, and game of every description in the forests.—13 m. *Villafranca del Bierzo* (Hot. Comercio, R, L., or D. 5, pens. 10-12 p., Condesa, same charges, railway, see below), at the confluence of the Valcarce and the Burbia, the only town (4528 inhab.), preserves a round-towered palace of the Dukes of Alba, a collegiate church rebuilt in 1736, and a large Franciscan convent founded by Pedro de Toledo, viceroy of Naples (1550). Most interesting of the Vierzo monasteries are *Santiago de Peñalba*, 5 m. W., with a 10th cent. church, and *Carracedelo*, 10 m. S.E., on the Sil, rebuilt in 1138.

Beyond Villafranca the road ascends the Valcarce valley, the line of Sir John Moore's retreat in Jan. 1809, when hundreds of his men perished of cold after their orgies in the wine-cellars of Ponferrada. The summit of the Sierra de Picos is reached at (32 m.) the *Puerto de Piedrafitá* (3638 ft.), where Moore's treasure chests containing 150,000 dollars were hurled into a ravine and Paget's rear-guard beat off the pursuing cavalry. The descent into Galicia leads at first to (50 m.) *Becerreá*, on the Navia, and thence across the Neira valley to the rolling plain of (76 m.) *Lugo* (p. 292).

The railway beyond Ponferrada follows the Orense road down the vale of the Sil, the former avoiding a wide bend of the river—345 m. *Toral de los Vados* is the junction of a branch line to (6 m. in 20 min.) *Villafranca* (see above). On the main road to the S is the charming lake of *Carracedo*. Beyond Toral we enter a deep gorge, twice crossing the Sil, and after a dozen tunnels emerge in the wide upper basin of the Sil, famous for its wine—365 m. *El Barco de Valdeorras*. 372½ m. *La Rua-Petín*. At Petín, 1 m. farther on, the Orense road crosses the Sil on a fine bridge of Roman foundation. A motor-bus runs S. from La Rua viâ *Viana del Bollo* (20 m) and *La Gudiña* (38½ m.) to *Verín* (62 m.; p. 327)—At (378 m.) *Montefurado* the Sil flows through a subterranean passage said to have been dug by the Romans in their search for gold, which occurs here in small quantities. Beyond (387½ m.) *San Clodio-Quiroga* we quit the Sil and ascend through mountainous country across a lofty ridge.—404 m. (651 km.) **Monforte de Lemos** (1260 ft.; *Fonda de la Est.*; Hot. Comercio, L or D. 4, pens. 8-10 p.; *Reina Victoria*, same charges) is an ancient and picturesque town (14,076 inhab.) on the Cabé, beneath the castle-crowned hill (1225 ft.) which gave it its name. The chapel of the *Instituto*, formerly a Jesuit convent,

in the W. suburbs, $1\frac{1}{2}$ m. from the station, contains a fine 17th cent. walnut retablo, by Fr. de Moure of Orense, on the left of which is a kneeling figure of Card. Castro (1500). The *biscochos* (biscuits) of Monforte are well known.

From Monforte to Orense, Tuy, and Vigo, see Rte. 30.

We turn due N., crossing the Cabé, and traverse a country wooded with chestnuts, with fine views on the right.—426½ m. *Sarria* (14,243 inhab.; Hot. Roma, R., L., or D. 5, pens. 10–15 p., new in 1930), the Roman Flavia Lambris, has a fine church. We descend the pastoral vale of the Sarria, crossing the Neira and farther on the Chancha ravine.

446½ m. (719 km.) **LUGO** (1525 ft.; *Hot. Méndez Núñez, 1 C. de la Reina, L. 6, D. 7, pens. 12–40 p.; *Universal*, 21 C. de la Reina, L. or D. 4, pens. 8–12 p.; *Paris*, facing the station, L. or D. 4, pens. 7½–10 p.—*Post Office*, 5 C. de Emilio Castelar, on the way from the station), the capital of Galicia and chief town (28,346 inhab.) of its province, stands on an eminence overlooking the deep vale of the Miño. The climate is rainy and the city abounds with fountains, a scene of picturesque animation in the evenings.

Known to the Romans as *Lucus Augusti*, the city was captured by Moors in 714 but retaken in 755. In 1809 it saw the retreat of Sir John Moore and was taken by the French under Soult.

The ***Roman Walls**, the most perfect of their kind in existence, are 30–40 ft. high and over 20 ft. thick with 85 semi-circular 'cubos,' and girdle the town in a rough square rounded off at the corners. The best preserved portion is near the Puerta del Carmen, on the W. The *Views from the rampart walk are most varied and interesting.

The ***Cathedral** of Lugo, once the see of an archbishop but now suffragan to Santiago, stands at the S.W. corner of the city, just inside the Santiago gate. The three towers, which are a conspicuous feature of the landscape, and the W. front date from 1769 or later, but the framework of the building is late Romanesque, having been erected in 1129 by Don Ramón, husband of Queen Urraca (p. 309). The N. door, which has good wrought iron hinges, is surmounted by a figure of Christ above a pendent capital with a curious representation of the Last Supper. The circular Lady Chapel is a quaint 18th cent. addition.

The **INTERIOR**, modelled on that of Santiago, has a long nave of 9 bays with a pointed waggon-vault, and very low aisles. The deep triforium is lighted by round-headed windows, but towards the nave shows two pointed arches in each bay divided by coupled shafts. Off the N. transept is a vaulted Romanesque chapel. The ambulatory chapels and the chancel were rebuilt in the 14th century. The *sillería* in the coro, effectively but rather coarsely carved in walnut, is

by *Francisco de Moure* (1624). The altar, like that of San Isidoro at León, is 'manifestado,' i.e. has the privilege of keeping the Host always exposed. The *Cloister*, on the S. is a spacious early 18th cent. work. On the N. side of the cathedral is the 16-17th cent. *Bishops' Palace*.

Behind the cathedral is the Plaza Mayor, whence the Calle de la Reina leads N. to *Santo Domingo*, a church preserving good early Gothic chancel and transepts. *San Francisco*, to the W., is a 14th cent church with a Romanesque cloister altered at the Renaissance.

About $\frac{1}{2}$ hr. outside the Santiago gate are some warm medicinal springs (111° Fahr.) that were known to the Romans. Below them flows the *Miño* (the Roman Minius, from the vermillion found near it), the greatest river of Galicia (170 m. long), famous for its salmon, trout, and lampreys, of which the last were prized at the epicurean feasts of imperial Rome.

Motor-Buses run from Lugo to *Mondoeido* and *Ribadeo* (5½ hrs.); to *Orense* (3 hrs.); to *Santiago* (4½ hrs.); and to (38½ m. E.N.E.) *Fonsagrada* (3½ hrs.).

Quitting Lugo we cross the Miño, and farther on the Ladra, whose valley we ascend to (465½ m.) *Baamonde*, the nearest station to Mondoeido (31½ m. N.E.; p. 288). We cross the low Sierra de la Loba and enter Coruña province.—489½ m. *Curtis*, above the Mandeo valley, is connected by motor-buses (running in connection with the trains) with (39 m. S.W.) *Santiago* (p. 303). We cross pine-clad heaths with wide views on either hand.—505½ m. (815 km.) **Betanzos** (*Hot. Comercio*, L. or D. 4½, pens. 6-12 p.) is the junction for Ferrol (p. 296). The old town (8709 inhab.), on the main road in the valley 1 m. N., has another station on the Ferrol branch. It stands on the site of the Roman *Brigantium Flavium* on a low hill still defended by some mediæval gates. The 13th cent. church of *Santa María* has a fine doorway, and *San Francisco*, of the same date, contains the tomb of the Conde de Andrade, resting on white marble boars. The Romanesque church of *San Martín*, above the town, commands a view of the lovely ría and the richly-wooded country.—Beyond a bridge over the tidal Mero we skirt the shore of Coruña bay (r), passing (515½ m.) *El Burgo-Santiago*, where Drake and Norreys beat off the relieving force in 1589 (p. 294).

519½ m. (837 km.) **LA CORUÑA** (62,022 inhab.), famous in English history as *Corunna*, stands on the neck of a headland separating the bay of Orzán (W.) from the Ría de la Coruña, but the old town occupied only a spur of this headland jutting out into the ría. Both the harbour and the land approach are fortified. The sandy bay of Orzán is frequented in summer for sea-bathing. The characteristic miradores, or glazed balconies, give each street the appearance of a huge conservatory.

Arrival by Steamer. Steamers anchor in the bay and are met by public motor-launches (landing fee 5 | p. per pers. with hand-luggage, including transport of luggage through the custom-house; trunk 2½ p. extra).

Railway Station (Pl. 10), S. of the town, connected with the centre by a tramway.

Hotels. *ATLANTIC (Pl. a; 8), on the Alameda, R. from 18, L. or D. 8, pens. 25-35 p.; PALACE (Pl. b, 8), C. de la Marina and C. Real, R. from 11, L. 6, D. 7, pens. 16-47 p.; FRANCIA (Pl. c; 7), 1 C. de la Alameda, R. 5, L. 6, D. 7, pens. 14-35 p., these three overlooking the harbour; ROMA (Pl. d; 8), 3 C. Castelar, R. 8-10, L. 5½, D. 6, pens. 12-30 p.; FERRO-CARRILANA (Pl. k; 8), 2 C. Castelar, R. 7, L. or D. 5, pens. 12-25 p.; LONDRES (Pl. e, 7, 8), 28 Cantón Grande, R. 5-7½, L. or D. 4, pens. 10-12 p.; REGINA (Pl. f, 8), 16 C. de los Olmos, R. 6-8, L. or D. 5, pens. 10 p.; CONTINENTAL (Pl. g, 8), C. de Castelar, R. 5½, L. 5, D. 6, pens. 10½-37 p.; EUROPA (Pl. h; 8), 81 C. San Andries, R. 5, L. 5, D. 6, pens. 10 p.

Post Office (Pl. 8), C. de la Fama.

Taxis. 80 c. for 800 m., then

10 c. per 100 m.; from the station to the town, 2 p.

Tramways. From the Puerta Real (Pl. 8, 9) via the Station to Sada and to Monelos, and from the Campo de la Lena to the Playa de Riazor; etc.—MOTOR-BUSES to Santiago (p. 303); Oviedo (p. 283); Corcubión (p. 295); El Ferrol (p. 296); Ribadeo (p. 288), and Vigo (two services; express calling only at Santiago and Pontevedra in 4 hrs., 40 p., twice daily, and an ordinary stopping service).

Steamers to Vigo, Ferrol, Gijón and the N. Coast (comp. p. xi); also to Southampton, Liverpool, Boulogne, La Rochelle, and to Dutch and German ports (comp. p. xi).

Banks. *Anglo-South American*, 15-17 Cantón Pequeño.

British Consulate, 2-3 Av. de Linares Rivas.

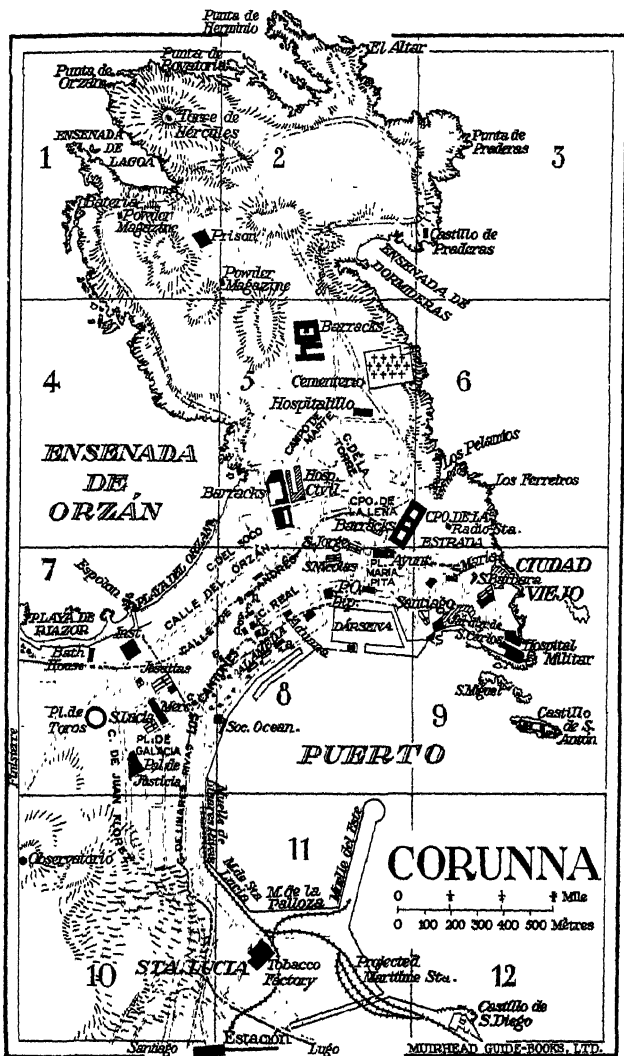
Fiesta on July 2nd, in memory of the heroic exploit of Maria Pita (p. 295).

History. A port founded here by the Phoenicians (?) was captured by the Romans in 60 B.C. and named *Ardobicum Corunium*. After falling into Moorish hands in the 8th cent. and again in the 10th, it became permanently Christian after the defeat of Almanzor in 1002. In 1370 the Portuguese occupied the town for a short time. In 1386 John of Gaunt landed here to claim the crown of Castile in the right of his wife, daughter of Pedro the Cruel. Here Philip II embarked in 1554 on his way to marry Mary Tudor, and hence on July 26th, 1588, he despatched his 'Invincible Armada' of 130 ships with 2630 cannon and 27,500 men, to crush her sister Elizabeth. Less than a year later Drake and Norreys landed in the harbour, burned the town, and drove back the relieving force (comp. p. 293). In Jan. 1809 Sir John Moore's army, retreating before Soult, engaged in a gallant rear-guard action on the heights of Elviña, above the left bank of the Mero. Moore was mortally wounded on the field of battle, but did not die until he had heard that the embarkation of his troops was successful. Five days later the town surrendered to Soult. In 1815-20 La Coruña was a centre of anti-monarchist agitation, but in 1823 was occupied by the French troops supporting Ferdinand VII and in 1836 by the Carlists. La Coruña was the birthplace of Emilia Pardo Bazán (1851-1921), the novelist.

The main roads into the town meet in the S. suburb of Santa Lucía (Pl. 10, 11), in which are the station and the large cigar factory of *La Palloza*, which employs more than 3000 women and girls. The Calle de Linares Rivas skirts the beautiful harbour and ends at the green Paseo de Méndez Núñez, whose gardens are decorated with statues of the local politicians Linares Rivas and Carballo.

The Harbour, a welcome port of refuge half way between the iron-bound reefs of Capes Ortegal and Finisterre, has been fortified since the days of Enrique III, the principal strong point being the *Castillo de San Antón* (Pl. 9), built in 1589 on the site of a hermitage on the outermost of the reefs on the N. side. The *Castillo de San Diego* (Pl. 12), on the S. side, overlooks the site of the proposed maritime station.

The life of the city to-day centres in the Lower Town, the former *Pescadería*, or fishermen's quarter, which occupies the



isthmus and is extending towards the S.W. The Cantón Pequeño and Cantón Grande, facing the Alameda, and the Calle Real (Pl. 8) are the chief centres of animation. A tablet on No. 13 Cantón Grande marks the house where Sir John Moore died. The *Ciudad Vieja*, on the N. spur of the harbour, was formerly separated from the lower town by a wall, now replaced by the large open Plaza de Maria Pita (Pl. 8), named after the city's heroine who displayed great bravery during the English attack in 1589.

The centre of the old town is the Plaza de Azcárraga, on whose W. side is the church of **Santiago** (Pl. 9), an early 12th cent. building with a very wide nave, two interesting doorways, one with a relief of St. James at Clavijo, and a triple apse. From the opposite corner of the plaza we reach **Santa María del Campo** (Pl. 9), a 14th cent. church in the style of the 12th cent., with one pointed and two round-arched doorways and rudely-carved capitals. The whole has recently been badly restored. To the E. is the convent of *Santa Bárbara*, whose gateway is surmounted by a curious 13th cent. granite relief, including St. Michael weighing souls. Hence the Calle de las Bárbaras leads S. to the *Jardín de San Carlos* (Pl. 9), in which is the plain granite tomb of Sir John Moore (1761-1809), erected by the British government, and surrounded by the present garden in 1839 at the instance of Gen. Mazaredo. Some stanza of Wolfe's well-known poem describing his burial are carved on a slab by the gate overlooking the harbour.

About 1½ m. N. of the town, near the end of the peninsula, rises the **Torre de Hércules** (Pl. 1; 332 ft.), supposed to have been a Phœnician tower, but really a Roman pharos, probably rebuilt under Trajan by C. Servius Lupus, according to a damaged inscription on the rock (covered). It still serves as a lighthouse.

The best bathing beach at Coruña is the *Playa de Riazor* (Pl. 7), the S. half of the bay of Orzan.

FROM LA CORUÑA TO FINISTERRE, 62 m. S.W. by road (motor-bus daily to Corcubión connecting with another service thence to Finisterre).—7 m. *Arteixo*, with mineral baths.—20½ m. *Carballo* has sulphur baths and a curious modern church. To the right is the road to the remote fishing-villages of *Malpica* and *Lage*.—37 m. *Bayo* is connected with Santiago by road.—From (43 m.) *Vimianzo*, once celebrated for its gold mines, a road on the right leads to *Camarinas* (10 m.) on a beautiful ria, N. of which is *Cabo Vilano*, the wildest point of this savage coast, where H.M.S. *Serpent* was wrecked in 1890 with great loss of life (cemetery on the cliff hard by). Opposite is *Mugla*, commanded by the pilgrimage church of N.S. de la Barca.—58½ m. *Corcubión* (Hot. La Perla, L. 3½, D. 4 p.) is a poor town on a beautiful ria, with two dismantled forts. To the S.E. rises the pyramid of *Monte Pindo*, the best view-point for the Finisterre coast.—62 m. *Finisterre*, a wretched village, is 6 m. S.W., and just beyond is Cape Finisterre, the 'Land's End' of Spain, known to the Romans as *Promontorium Neruni*. Offshore in 1747 Adm. Anson gained a signal victory over Adm. La Jonquière, and in 1805 Strachan overtook and captured the French ships fleeing from Trafalgar.

FROM LA CORUÑA TO SANTIAGO, 38½ m. by road (motor-bus in 2-3½ hrs., 11 or 1½ p.), starting from the Calle de Castelar every 2 hrs., express service at 8 a.m. and 5 p.m. The route traverses a typical stretch of Galician highland country; the only place of importance is (22 m.) *Ordeneles*.—38½ m. Santiago, see p. 303.

FROM LA CORUÑA TO EL FERROL: A. By Steamer, twice daily in 1½ hr.—B. By railway, 41 m. (66 km.) in 2¼–2½ hrs. (7 p. 95, 6 p., 3 p. 60 c.). To (14 m.) *Betanzos* (Norte), where we change carriages, see p. 293.—20 m. *Betanzos* (Ferrol) is much nearer the old town. We skirt the steep shore of the Ría de Betanzos.—29 m. *Puentedeume* preserves the ruins of a fine old bridge, once with 58 arches, and of the castle of *Andrade*.—At (35½ m.) *Perlió* we strike the Ría del Ferrol almost opposite the town (steamer hourly in 15 min.), and afterwards we circle round the head of the ría.—41 m. (66 km.) **El Ferrol** (*Hot Ideal Room*, 57 Calle Real, R. 8, L. 7, D. 8, pens. 14–30 p.; *Suizo*, 112 Calle Real, L. or D. 5, pens. 12–20 p.—*Post Office*, 146 Calle Real; *Telegraph Office*, Calle Galiano.—*British Vice-Consul*, 41 Calle San Francisco), named from an ancient 'farol,' or light, marking the entrance to its land-locked harbour, was chosen by Charles III as a site for the royal naval *Arsenal*, and strongly fortified in 1769–74. The town (30,350 inhab.), though of no especial interest, is bright and picturesque, and has a charming alameda alongside the arsenal wall with a fountain in memory of Adm. Churrua, slain at Trafalgar. In 1800 a squadron under Gen. Pulteney attacked the town, but just as the garrison was on the point of surrender the British troops were re-embarked and the relieved Spaniards left masters of the bloodless field. Ferrol was the birthplace of Concepción Arenal (1820–93), the Spanish Elizabeth Fry, who worked for 30 years towards the improvement of Spanish prisons.

About 2 m. N.W. is the curious church of *Chamorra*, surrounded by megalithic remains, and between ¼ m. and 1 m. farther N. are the remains of a dolmen and a circular barrow.—From Ferrol, by sailing across the beautiful harbour to Puentedeume (see above), we may visit the collegiate church of *Caaveiro*, 3 hrs. up the wild glen of the Eume, a ruined fortified building probably of the 12th cent., though founded according to legend by St. James.

From Ferrol to *Gijón* by the N. Coast, see pp. 286–288.

30. FROM MADRID TO VIGO AND SANTIAGO DE COMPOSTELA

RAILWAY to *Vigo*, 514½ m. (829 km.), express daily in 17½ hrs.; correo daily in 22½ hrs. (104 p. 15, 78 p. 10, 46 p. 90 c.); to *Orense*, 433 m. (697 km.) in 14½ or 19 hrs. (95 p. 60, 71 p. 75, 43 p. 5 c.). For *Santiago de Compostela* carriages are changed at *Redondela*, the station before *Vigo*, whence trains run in connection in 35–45 min. A through carriage runs from Irún to *Vigo* via *Venta de Baños* on Tues., Thurs., & Sun, returning the following day.

ROAD, 467 m. (752 km.). To (243 m., 391 km.) *Ponferrada*, see *Rte. 29*.—273 m. (440 km.) *El Barco de Valdeorras* (p. 291).—297½ m. (479 km.) *Puebla de Trives*.—345 m. (556 km.) *Orense* (see below).—394 m. (634 km.) *Puentedeume* (p. 301).—401½ m. (646 km.) *Porriño* (p. 299).—411 m. (661 km.) *Vigo* (p. 299).—419 m. (675 km.) *Redondela* (p. 299).—432 m. (695 km.) *Pontevedra* (p. 302).—445 m. (716 km.) *Caldas de Reyes* (p. 302).—465 m. (732 km.) *Padrón* (p. 303).—467 m. (752 km.) *Santiago de Compostela* (p. 303).

From Madrid to (404½ m., 651 km.) *Monforte de Lemos*, see pp. 289, 291.—Leaving *Monforte* the line follows the valley of the swift *Cabé* which, after a beautiful gorge with steep vine-clad slopes, joins the *Sil* at (416½ m.) *San Esteban de Ribas de Sil*, overlooked by an ivied 12th cent. convent.—We descend the rocky valley of the *Sil*, which, at (422½ m.) *Los Peares*, famous for its wines, joins the *Miño*. Thence we follow the widening glen of their united stream.

433 m. (697 km.) **ORENSE**, the chief town (17,581 inhab.) of its province and the seat of a bishop, is noted for its early Gothic cathedral, its mediæval bridge, and its thermal springs.

It stands above the left bank of the Miño in a basin surrounded by vine-clad hills, whose unfrequented glens are well worth exploring.

Railway Station (Fonda), on the right bank of the Miño, $\frac{3}{4}$ m. N. of the town.

Hotels. ROMA, 71 C. del Progreso, R. 5, L. 5, D. 6, pens. 12-30 p.; MIÑO, 6 C. de Paz y Novoa, R. 5, L. 5, D. 6, pens. 10-30 p.; LA BARCELONESA, 13 C. Pereira, R. 5, L. 5, D. 5 $\frac{1}{2}$, pens. 10-13 p.

Post Office, 18 C. Luis Espada, near

the Hot. Miño.—TELEGRAPH OFFICE, 10 C. de la Barrera.

Motor-Buses from the C. del Progreso to *Verín* (3 $\frac{1}{2}$ hrs.; 9 p. 65 c.); *Celanova* (1 hr.; 2 $\frac{1}{2}$ p.); *Baños de Molgas* (2 hrs.); *Bande* and *Entrín* (3 hrs.; 6 p. 90 c.); *Chantada* and *Lugo* (3 hrs.); *Lalin* and *Santiago* (4 hrs.); *Pontevedra* (4 hrs.; 13 p.); etc.

History. Orense takes its name from its hot springs, the Roman *Aquæ Urentes*. It was the capital of the Suevi in the 6-7th cent. and was the scene of their first conversion to Christianity. In 716 it was destroyed by the Moors but was rebuilt by Alonso el Casto in 832. In May 1809 it was the starting-point of Soult's advance into Portugal after the embarkation of Sir John Moore's column, and a few months later it saw his army, shattered by Wellington at Oporto, on the first stage of the long retreat which ended beyond the Pyrenees. Orense was the birthplace of the learned Benedictine reformer, Fray Benito Jerónimo Feijóo (1676-1764).

Orense is approached from the station by the splendid ***Bridge** of seven arches, built by Bp. Lorenzo (1230) 135 ft. above the normal level of the Miño with a central span of 150 ft., still one of the finest bridges in Spain despite repeated restorations. The long Calle del Progreso leads uphill through the town to the *Alameda* with a statue of Concepción Arenal (p. 296), overlooking the valley of the Barbaña rivulet. The parallel main street on the left, called La Travesía or Calle de Paz y Novoa, with its sturdy granite-built solares ascends to the arcaded Plaza Mayor, passing (r.) a small garden with a statue of Feijóo (see above). The bishop's palace occupies one corner of the Plaza Mayor. On the left is the ***Cathedral**, dedicated to St. Martin, founded in 550 and rebuilt in its present form mainly in 1218-48 by Bps. Seguino and Lorenzo with an additional dedication to St. Euphemia. The façade, once covered with elaborate 13th cent. decoration, was badly restored in the 16-17th cent.; the portal beneath the narthex, however, called *El Paraiso*, imitated from the Pórtico de la Gloria at Santiago, still preserves considerable relics of its original painted ornament. On the left is a crude mural painting of St. Christopher. The long nave and aisles are 13th cent. work, and the transeptal doorways, by which the church is usually entered, are boldly sculptured. The transepts, chancel, and ambulatory were rebuilt in the 16th cent. on a 12th cent. foundation, and the cimborio was begun in 1499. In the arched recesses round the walls are numerous tombs of bishops and others and there is much good wood-carving in the chapels. The *Coro* has a plateresque reja and 16th cent. carved stalls with figures of the Apostles and other

saints. In the *Capilla Mayor*, with another good reja, is a coloured retablo with a figure of St. Martin, and at the sides are reliefs of the martyrdoms of St. Euphemia (S.) and SS. Facundus and Primitivus (N.), marking the site of their graves. In the N. aisle is the chapel of San Juan Bautista, built in 1468 by the Conde de Benavente in recompense for damage wrought in the cathedral during the feud between his house and the Condes de Lemos. It contains the tomb of Card. Quevedo y Quintana (d. 1586), with a statue by Solá. The *Capilla del Cristo Crucificado* (1567), E. of the N. transept, contains a venerated Crucifix, resembling the Cristo de Burgos, brought from a church at Finisterre in 1330 and locally attributed to Nicodemus. Opening off the S. aisle is a fragment of a 13th cent. *Cloister*, now used as a vestry. The *Sacristy* contains a copy of the Monterrey missal (1494), the first book printed in Galicia, and a processional cross attributed to Enrique de Arfe, spoilt by regilding and the addition of some coarse gems.

Above the cathedral to the E. is the convent of **San Francisco**, whose cruciform church has a fine early Gothic doorway and a triple apse containing Renaissance and Gothic tombs. The conventual buildings are now occupied as barracks and permission should be asked to view the lovely 13th cent. **Cloister*, whose 60 arches are supported by coupled columns with capitals sculptured with foliage and figures, the finest carving in Orense.

The hot springs of Orense (154° Fahr) are at *Las Burgas*, near the high road leading S.S.W. to Celanova. They are not medicinal and are used mainly for domestic purposes—*Baños de Moigas* (Hot. Balneario, pens. 12–25 p.), 15 m. S.E., is a frequented spa in the Arnoya valley.

At *Celanova* (Fonda Viuda Albino, L. or D. 4 p.), 17 m. S., is a huge Benedictine convent (now a college), with a church containing some 11th cent. tombs, two fine cloisters, and a Mozarabic chapel (? 10th cent.) in the garden. The road goes on to (9 m. farther) *Bande*, with the Visigothic church of Santa Comba (8th cent.) and thence down the Lima or Lima to the Portuguese frontier.

From Orense to *Verín* and *Zamora* by road, see p. 327.

We descend the Miño valley, leaving on the right, at (441½ m.) *Barbantes*, the direct road to Pontevedra via Carballino—450½ m. (725 km.) **Ribadavia** (Hot. *Castilla*, L. or D. 5, pens. 8–9 p.), a typical Galician town (5114 inhab.) pleasantly placed at the confluence of the Avia and the Miño, has a quaint Plaza with a town hall notable for its elaborate iron-work, two churches preserving Romanesque remains, and a Dominican monastery which was the residence of the Galician kings until c. 915. The sweet hams and the port-like wines of the district should be sampled. The vine-trellises supported on granite pillars are a curious feature of the landscape.—Just before (464 m) *Frieira* the Portuguese frontier joins the Miño, and the town of Melgaço, beneath the *Outeiro Maior* (4505 ft.), is seen on the left. The Miño here flows in a deep

gorge, with foaming rapids between rocky cliffs.—Opposite the Spanish fortress of (483½ m.) *Salvatierra de Miño* (motor-bus to Puenteáreas and Mondariz in 1½ hr.) is the Portuguese fortress of Monção, and beyond (488½ m.) *Caldelas* we have a view of the abbey of Ganfe and the town of Valença do Minho on the Portuguese bank, and farther on of Túa.—491½ m. *Guillarey* is the junction for Túa and Valença (see p. 301) Our line quits the Miño and turns N—498½ m. *Porrño* is a little town with arcaded streets—507½ m. (818 km) **Redondela** (13,644 inhab., *Hot Moderno*), well seen from the railway viaducts, enjoys one of the most delightful situations in Spain, on a sheltered bay of the Ría de Vigo, and is blessed with a fertile soil and a pleasant climate. It is famed in song for its pretty women and well-fed priests. The parish church is worth a visit. Opposite Redondela is the *Isla de San Simón*, with a quarantine station.

From Redondela to *Pontevedra* and *Santiago*, see p. 302.

Quitting Redondela we traverse a short tunnel and emerge in full view of the lovely *VIGO BAY, or *Ría de Vigo*, a land-locked inlet 18 m. long, protected from the full force of the Atlantic by the *Cíes* islands, which some have supposed to be the Cassiterides. It is the safest harbour on the Spanish coast and is navigable for 16 m. from the sea for vessels of 500 tons.

514½ m. (829 km) **VIGO**, one of the most important ports of call on the Spanish coast (53,100 inhab.), stands in a delightful situation on the S. shore of its land-locked bay, surrounded on the landward side by hills, looking across the ría to the rugged mountains above Cangas. Its quays are busy with factories engaged in curing and preserving fish, and its wide streets, some arcaded, are lined with modern houses of light grey granite.

Arrival by Steamer. Steamers anchor in the bay and are met by motor-launches from the principal hotels, as well as public launches (landing fee 5 p. per pers. with hand luggage, including transport of baggage through the custom-house; trunk 2½ p. extra).

Hotels. CONTINENTAL (Pl. a; 1, 5), facing the landing-stage, R. 7-15, L. 8, D. 8½, pens. 15-75 p.; MODERNO (Pl. b; 6), 1 C. Policarpo Sanz, R. 9-12, L. 7, D. 8, pens. 15-35 p.; PALACE (Pl. c; 6), 10 C. Policarpo Sanz, R. from 7, L. 7, D. 8, pens. from 15 p., these three first class; UNIVERSAL (Pl. d; 1), 32 C. del Carral, R. 5, L. 6, D. 6½, pens. from 12 p.; UNIÓN (Pl. e; 7), 52 C. del Príncipe, R. 6, L. or D. 6, pens. 11-15 p.; PARIS (Pl. f;

5, 6), 18 C. del Carral, R. 4-6, L. 5½, D. 6, pens. 9-14 p.

Cafés. *Moderno*, good, at the *Hot. Moderno*; *Colón*, with restaurant, opposite the telegraph office; others in the Alameda and the C. del Príncipe.

Post Office (Pl. 7) and TELEGRAPH OFFICE, 43 and 26 Calle de Velázquez Moreno.

Tramways from the station to the harbour; from *Bousas* to *Caños* viá the Plaza Urzaiz and the Puerta del Sol; from the Plaza de Urzaiz to *Bayona*; etc.—**MOTOR-BUSES** from the Plaza de Urzaiz to *Bayona* and *La Guardia* (2½ hrs.; 7 p. 80 c.); *Mondariz* viá Puenteáreas (1½ hr.; 7 p.); *Santiago* viá Pontevedra (3½ hrs.; 20 c.), also an express service going on to *La Coruña* (4 hrs.; 40 p.); *Túa*

(1 hr.; 4 p. 60 c.); etc.—STEAM FERRIES to *Cangas*, hourly in summer, 8 times daily in winter (75 c., 50 c.); to *Moaña* 6 times daily (75 c., 50 c.); to *San Adrián* and *Domayo* twice daily. Time-tables at the ticket office on the pier in the *Dársena del Berbés* (Pl. 9).

Steamers (Macandrews & Co., Ybarra y Ca.) to *Coruña*, *Ferrol*, and the N. coast and via *Huelva* and the

S. coast to *Barcelona* (comp. p. xi); also by various transatlantic lines to Southampton, Liverpool, Boulogne, La Rochelle, Lisbon, South America, and Dutch and German ports (comp. p. xi).

Banks. *Anglo-South American*, 45 C. del Príncipe.

British Consulate, 45 C del Príncipe (2nd floor).—**U.S. Consulate**, 19 C. de García Barbón.

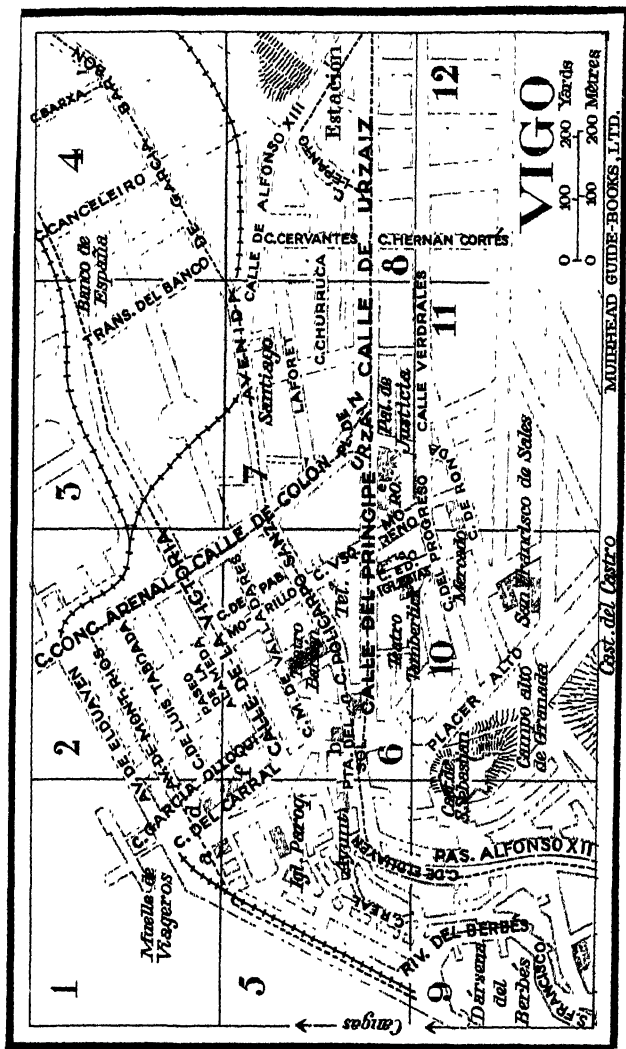
History. Vigo has always been famous as a harbour of refuge and was known to the Romans as *Vicus Spacorum*. In 1585 and 1589 Sir Francis Drake raided the harbour, and in 1702 the Duke of Ormond, Stanhope, and Rooke attacked the French and Spanish treasure-fleet, newly returned from the River Plate. Eleven treasure-ships were captured and most of the rest sunk in the harbour, though the Comte de Château-Renaud escaped with some French vessels in the middle of the action. Various attempts have been made to salvage the sunken bullion, so far with little success. After the French invasion of Galicia in 1808 Vigo was the first Galician city to drive out its captors, the popular leader being the brutal but courageous sergeant Pablo Morillo. Casto Méndez Núñez (1824-69), the distinguished admiral, was a native of Vigo.

Vigo is visited less for its own interest than for the beauty of the surrounding country, though its busy quays provide an animated foreground to the fairylike landscape of the ria. From the landing-stage the Calle del Carral ascends to the *Puerta del Sol* (Pl. 6), where the two principal streets of the new town meet, the Calle del Príncipe being the favourite promenade of the Vigueses. Lower down is the old town, a network of steep and narrow lanes with granite houses, many of them tarred on the windward side to resist the damp. Below the old town is the *Dársena del Berbés* (Pl. 9), the fishing harbour, partly encircled by old arcaded houses; it is especially animated at the return of the boats in the evening. Between it and the landing-stage is the *Mercado de la Lage*, where the fish are sold. It is worth while for the sake of the *View to climb to the *Castillo de Castro* (Pl. 10; 453 ft.).

Among the shorter excursions from Vigo perhaps the best is the trip by boat across the bay to *Cangas* (steam ferry in $\frac{1}{4}$ hr. from the *Dársena del Berbés*; tickets must be taken before embarking). The village is charming and the view across to Vigo delightful. A motor-bus runs from Cangas to Pontevedra.

FROM VIGO TO BAYONA AND LA GUARDIA, 32 $\frac{1}{2}$ m. (52 km.) by coast road (motor-bus; tramway to Bayona half-hourly in 1 $\frac{1}{2}$ hr.). The road, at first inland, strikes the coast at (4 m.) *Navia*. From (7 m.) *San Miguel de Oya* we have a near view of the *Islas Cies*, and then we cross a headland to reach the *Ria de Ramallosa*, on the farther side of which lies (13 m.) *Bayona* (*Hot. Roma*, L. or D. 6, pens. 13-16 p.), a delightful bathing resort with an interesting 12th cent. church and the *Castillo de Monte Real* (adm. on application), immortalized by Milton in 'Lycidas' as "Bayona's hold."—The road skirts the steep sea-cliffs to (32 $\frac{1}{2}$ m.) *La Guardia* (*Hot. Internacional*, L. or D. 5, pens. 9-12 $\frac{1}{2}$ p.), a prosperous little town (7404 inhab.) near the mouth of the Miño, facing the Portuguese town of Caminha. To the S. rises the pine-clad *Monte Santa Tecla*, crowned by the ruins of a pre-Roman city now in course of excavation. Thence to Tuy, see p. 302.

FROM VIGO TO MONDARIZ, 23 $\frac{1}{2}$ m. (38 km.), motor-bus in 2 $\frac{1}{2}$ hrs. (an alternative route is by railway to Salvatierra and thence by motor-bus). We leave Vigo by the road ascending past the station, and cross the railway at (9 $\frac{1}{2}$ m.)



Porrño (p. 299) —At (16½ m) *Puenteáreas* (Hot. Argentino, R., L., or D. 4, pens. 9–11 p.) the Tea is crossed by a beautiful old bridge. We ascend the valley via Pias to (23½ m.) *Mondariz* (*Gran Hotel del Establecimiento*, R. 7–17, L. 9, D. 7, pens. 25–36 p.; *Avelino*, R., L., or D. 5, pens. 15–20 p.; *Chalet Villaflores*, L. or D. 6, pens. 12½ p.; *America*, R., L., or D. 5, pens. 11–13 p.; *Roma*, L. 4½, D. 5, pens. 9–12 p.; and many others), a very popular watering-place with springs impregnated with sodium carbonate. The small hotels, all granite-built, are scattered among pine woods above the banks of the Tea, and the whole landscape, half wild and half park-like, is reminiscent of Scotland.

FROM VIGO TO TÚY AND VALENÇA DO MINHO (Oporto), 28 m. (45 km.), railway twice daily to Túy in 1¼–2½ hrs. (5 p. 75, 4 p. 35, 2 p. 55 c.), to Valença in 2–3 hrs. (6 p. 45, 4 p. 85, 2 p. 90 c.). From Vigo to (23 m.) *Guillarey*, see p. 290. —25 m. (40 km.) **Túy** (*Fonda de la Est.*; *Hot. Generosa*, L. or D. 4½, pens. 9 p.; *Moderno*, same charges; Spanish custom-house), reached also by motor-bus, was once an important frontier town (12,529 inhab.), guarding the passage of the Miño nearly opposite Valença. It occupies a pleasant site above the mouth of the fertile vale of Louro.

Túy, once known as *Tude*, is of unknown antiquity. It was selected by the Gothic king Witiza as his capital c. 700, and was held by the Moors in 716–40, but the modern city occupies a new site chosen by Ferdinand II in 1170. It suffered severely from earthquakes in the 16th and 18th cent., and in 1809 witnessed the repulse of Soult's attempt to cross the Miño by the Portuguese garrison of Valença.

The fortress-like ***Cathedral** was begun c. 1180, but no 12th cent. work remains except the fine N. tower and the lower part of the chancel and transepts. The capitals in the S. transept are curiously carved. The nave dates from 1218–39 and is almost purely French in style, but the upper part of the choir and the W. front were not completed until the 15th cent., though, in the characteristic Galician method, their style appears some 200 years older. The interior is blocked by the heavy braces built as a precaution against earthquakes. The *sillería* in the coro is boldly carved with figures of saints, the history of St Thecla below, and New Testament scenes above. To the E. of the S. transept is the large chapel of *San Telmo* (the Blessed Pedro González, d. 1240), the patron of the cathedral and of Spanish mariners. He is the British sailors' 'St. Elmo,' whose fire-balls clinging to the yards have always been regarded as a favourable omen. The kneeling figure in the chapel is that of the founder, Bp. Diego de Torquemada (1579). Near by is the grave of Bp. Lucas de Túy (fl. 1234), chronicler and persecutor of the Albigenses. The good 14th cent. *Cloister*, to the S., has been somewhat marred by the addition of an upper story.

At the E. end of the Alameda is the church of *Santo Domingo*, with a good 14th cent. E. end, and two interesting tombs in the N. transept. The platform behind commands a charming view across the Miño.

An agreeable excursion may be made by boat or by road to (16½ m.) *La Guardia* (p. 300), at the mouth of the river. *Valença*, a picturesquely fortified town of little interest, is ½ hr. S., across the two-stoned *Puente Internacional* (1883, 363 yds. long), built by the French engineer Eiffel.

Road and railway cross the Miño on the international bridge to (28 m., 45 km.) *Valença do Minho*, where connection may be made with the Oporto train.

FROM VIGO TO SANTIAGO, 65½ m. (106 km.), railway in 3¼ hrs. (15 p. 25, 11 p. 50, 6 p. 90 c.). To (7½ m.) *Redondela*, see p. 299. We turn N. alongside the Ría de Vigo and cross the Oitaven at (12½ m.) *Arcade*.

19 m. (31 km.) **Pontevedra** (*Hot. Alfonso XIII*, R. 5-12, L. or D. 6, pens 12-35 p.; *Palace*, same charges; *Moderno*, L. 4½, D. 5, pens. 9-12 p.; *Madrid*, L. or D. 6, pens 10-12 p.; *Europa*, L. or D. 4, pens 9 p., all near the station, *Progreso*, R. 4, L. or D. 5, pens 12-15 p., on the Orense road — *Post Office*, Calle Michelena), capital of its province (26,944 inhab.), lies near the head of the lovely Ría de Pontevedra and is a picturesque granite town with arcaded streets and many ancient houses bearing armorial shields. A tramway runs from the station to the town. In the central plaza is the church of *San Francisco* (under restoration in 1930), with the tomb of its founder Gómez Charino (d. 1304), admiral and poet, in a chapel N. of the altar. In the same square is the *Ayuntamiento*, the street on the left of which descends to the Plaza de la Leña. Here, in a typical old-fashioned Gallego house, is the *Museum* (adm. 9 30-1 and 4-6; holidays 10-2), containing collections of crosses, altarpieces, etc., from local churches and prints and documents illustrating Galician history. Between the central square and the main Calle Michelena is the conspicuous round *Capilla de la Peregrina* (18th cent.). In the Alameda, at the other end of the Calle Michelena, are the ruins of the convent of *Santo Domingo*, consisting mainly of the E. end of the church with five polygonal early Gothic apses, now containing a small collection of old stone crosses, etc. A little to the right, beyond the Alameda, is the 16th cent. church of *Santa María*, with a baroque front and an interior W. doorway expressively carved with Old Testament scenes.

An electric tramway descends the ría to (4½ m. in ½ hr.; 50 c.) *Marín*, the port of Pontevedra, with an important naval training college. Opposite is the charming little town of *Sangonjo*. Motor-buses run from Pontevedra to (53 m.) *Lalín* via Caldas de Reyes and Cuntis; to (63½ m.) *Orense* via the delightful valley of the Lérez; to (23½ m. in 1½ hr.) *Monforte*; to (20 m. in 1½ hr.) *La Toja*; to *Cangas* via Marín or via Moaña; to *Santiago* and *La Coruña* and to *Vigo* (see p. 294); to *Tuy*; etc.

Leaving Pontevedra we cross the Lérez and, at (31½ m.) *Portas*, the Umiá. In the valley of the latter (motor-buses) are the thermal spas of *Caldas de Reyes* (1½ m.; *Hot. Acuña*), and *Cuntis* (5 m.).—We descend once more seaward and reach

the coast at (39½ m., 64 km.) **Vilagarcía** (*Hot. Lois*, R. 4, L. or D. 5½, pens. 10–12 p.; *Inglaterra*, same charges — *British Vice-Consul*), a growing port and seaside resort (14,859 inhab.) on the **Ría de Arosa*, the largest and most beautiful of all the Galician harbours, a delightful centre for excursions. It has direct steamboat connection with British ports.

The small island of *Cortegada*, opposite the N. suburb of *Carri*, is the property of the King of Spain; lower down is the larger island of *Arosa*.—*La Toja* (*Gran Hotel*, open July–Sept., R. 12, L. or D. 8½, pens. 25 p.), a fashionable resort in summer for sea bathing and for its thermal springs, is a little island now connected by road with the peninsula of *El Grove* and thence with the mainland. It is reached from Vilagarcía either by steam launch (1 hr.) or by road (20 m.) via *Cambaños* (7½ m.) with its picturesque ruined church of Santa Marina (motor-bus from Pontevedra). To the S. of *El Grove* is the *Isla de Ons* at the mouth of the *Ría de Pontevedra*, and to the W. is the *Isla Sálvora*.

We ascend the left bank of the Ulla, crossing the river at (51½ m.) *Puente Cesures*, where we enter Coruña province. The road bridge is built on Roman foundation (Pons Cæsaris).—52 m. *Padrón* (*Hot. Argentina*, Otero, L. or D. 4–5 p.), on the Sar, was the Roman *Iria Flavia*, and is famous in legend as the landing-place of the body of St. James (comp. below). Between us and the sea now rises the rugged Monte Barbanza as we ascend the Sar valley.—55½ m. *Esclavitud* is the station for the baroque pilgrimage-church of N. S. de la Esclavitud (festival Sept. 8th), seen on the right, formerly a place of sanctuary for criminals.

65½ m. (106 km) **SANTIAGO DE COMPOSTELA**, one of the famous goals of mediæval pilgrimage and the seat of the premier archbishop of Spain, is a picturesque city (25,870 inhab.) of narrow streets raising its many towers on the summit of a low eminence in the midst of a green and hill-girt plain watered by the Sar and the Sarela. It is noted also for its university and for the rainiest climate in all Spain.

Railway Station over ½ m. S.W. in the suburb of Cornes. Hotel-buses and public buses meet the trains.

Hotels. COMPOSTELA (Pl. a; 8), a hotel de luxe, opening in 1930; **ESPAÑA* (Pl. b; 8), 40 Rua Nueva, L. or D. 8, pens. 15–30 p.; *ARGENTINA* (Pl. c; 8), 8 Calle de la Senra, L. or D. 6, pens. 11–50 p.; **SUIZO* (Pl. d; 8), 18 Calle de Cardenal Payá, R. 4–15, L. or D. 6, pens. 12–15 p.; *LA PERLA* (Pl. e; 7), Av. de Figueroa, R. 4–5, L. or D. 5, pens. 10–15 p.; *EUROPA* (Pl. f; 8), 2 Calle Senra, L. or D. 5, pens. 12½–15 p.

Cafés. *España, Oriente*, Rua del Villar (plain).

Post Office (Pl. 8), 51 Rua del Villar. **Taxis.** Per drive in the town 2 p. (1st class cab 3 p.); per hr. 12–15 p., each ¼ hr. extra 2–2½ p.; per km. outside the town, 80 c.–1 p.

Motor-Buses from the *Hot. Compostela* to *La Coruña* (see p. 294) and to *Vigo* via *Pontevedra* (direct and ordinary services); to *Orense* (4 hrs.); to *Betanzos* (2 hrs.; 10 p.); to *Noya* and *Muros* (3 hrs.; 9 p.); to *Curtis* (1½ hr.; 11 p.); etc.

Fiestas. July 25th and Epiphany.

History. Legend relates that the body of St. James the Great (Santiago), having landed in a stone coffin at Padrón (see above), was discovered in 813 by Theodomir, bishop of Iria Flavia, directed by a miraculous star which appeared above a wood on the site where Santiago now stands (whence its surname *Compostela*, i.e. *Campus Stellæ*). The chapel built by Alonso III on the site in 829 was enlarged into a cathedral in 874–99, around which a city soon arose.

This was destroyed by *Almanson* in 997 but the Moorish conqueror spared the saint's tomb, partly, no doubt, out of Moslem respect for a holy grave, partly in admiration of the courage of a friar who, alone among the people of Santiago, remained beside the shrine. *Diego Gelmírez* (1100-30), the first archbishop, in rebuilding the cathedral, incorporated the saint's bones in the foundations, either for greater security or to confound the researches of the sceptical. The pilgrimage, already frequented in the 9th cent. after Santiago's miraculous exploits against the Moors on the field of *Clavijo*, became universal after the rebuilding, and roads from the frontiers and seaports of Spain were built for the influx of pilgrims from foreign lands. Chaucer's 'Wife of Bath' had been 'in Galice at Seynt Jame.' In 1386 *John of Gaunt*, claiming the throne of Castile in the right of his wife, daughter of *Pedro the Cruel*, invaded Galicia (comp. p. 294) and was crowned at Santiago. After the Reformation the popularity of the pilgrimage waned, though to this day the shrine is still sought by many. In 1809 the treasury was plundered by *Ney*, but the spoil was disappointingly meagre, the offerings of the pilgrims having been appropriated by the clergy to their own uses.

Approaching from the station or by the *Vigo* road, we enter the town by the *Calle de la Senra*, at the end of which is the chief motor-bus station. Thence we proceed through the old city by the *Rua Nueva* or the *Rua del Villar*, with their picturesque arcades.

The *Cathedral (Pl. 5) occupies the E. side of the *Plaza de Alfonso XII* or *del Hospital*, and at first sight presents a surprisingly modern appearance, practically the whole of the exterior having been recased in the 17-18th centuries. The fabric of the church, however, remains substantially as it was after the rebuilding begun by *Bp. Diego Peláez* c. 1075 and continued by *Abp. Gelmírez* and his successors in the 12th century. It was consecrated c. 1128, but was not finished until after 1217. The plan resembles that of *St. Sernin* at *Toulouse*, begun almost at the same time.

Exterior. - The W. front, or *FACHADA DEL OBRADOIRO*, by *Fernando Casas y Novoa* (1738), is the greatest masterpiece in Spain of the *Churriguera*-que style, the overcharged detail being disguised by the great mass of the general plan. It is approached from the plaza by a quadruple flight of steps and is flanked by two tall towers (220 ft.). The S. door (the usual entrance), or *PUERTA DE LAS PLATERÍAS* (1078), facing the baroque *Casa del Cabildo*, still displays some 11th cent. work, though the two outer doors have been concealed, one by the clock-tower, the other by the E. wall of the cloister, which is surmounted by a delicate Renaissance balustrade. The huge corbel below the entrance on the left is in the form of a cockle-shell. The marble outer shafts are carved with tiers of figures in niches and the jambs bear an inscription recording the erection. At the E. end is the *PUERTA SANTA*, opened only by the archbishop in jubilee years (when the Feast of *St. James* falls on a Sunday; next in 1937); it is approached through an outer doorway with figures from the original choir. On the N. side is the *PUERTA DE LA AZABACHERÍA* (street of the jet-carvers), completely modernized by *Ventura Rodríguez* in the late 18th century. We complete the circuit of the cathedral by a 12th cent. vaulted passage beneath the archbishops' palace.

The Interior is 310 ft. long, 200 ft. across the transepts, 58 ft. across the aisles, and 79 ft. high. Immediately within the W. front is the **PÓRTICO DE LA GLORIA*, with one of the most important works of sculpture surviving from the 12th century. The subject, the Glorification of the Catholic Church, is the masterpiece of one *Mateo*, master of the works in

1168-88, whose kneeling figure is seen at the foot of the central shaft, which bears also a remarkable Tree of Jesse, and the figure of St. James. Over the chief doorway is the Saviour in glory and the Evangelists, encircled by 24 elders with musical instruments; on either side are groups of the faithful, supported by angels bearing the instruments of the Passion. The side doors symbolize the Synagogue (r.) and the Heathen (l.). Figures of Apostles and Old Testament personages support the arches, and the columns rest on a series of monsters. The carving is throughout admirable and remarkable for the absence of the grotesque. The whole composition bears traces of the original polychrome painting. Within the church proper the Romanesque work is striking in its plainness, with carving on the capitals only. The dim religious light due to the absence of a clerestory has been deepened by the blocking-up of the S. windows. The triforium, with double-arched openings, is unusually deep and lofty. The aisles are filled with confessionals, many of them bearing indication of the languages spoken by the confessors when Santiago was a centre of international pilgrimage.—The Coro contains stalls by *Juan Dávila* of Túy (1606). The octagonal cimborio, or central dome, replaces the original lantern-tower. The Capilla Mayor has two magnificent bronze *Pulpits, the work of *Juan Bautista Celma* (1563), with Old Testament battles on the S. side and the life of St. James on the N. The HIGH ALTAR, in the Churrigueresque style (1672), bears a silver shrine (1715) with a seated statue of St. James richly adorned with precious stones, and behind it is the stair ascended by the devout on their way to kiss the mantle of the figure, which is illumined by a silver lamp, the gift of Gonsalvo de Cordova.—In the S. transept, on the right of the entrance to the cloister, is a 10th cent. tympanum showing St. James at the battle of Clavijo, the earliest representation of this subject.

The SIDE CHAPELS (shown by a guide; gratuity, 2 p) were added mainly in the 16-17th cent. and contain baroque ornamentation. From the centre of the S. aisle we enter an ante-room with entrances (l.) to the *Capilla de San Fernando* and (r.) to the *Capilla de las Reliquias* (closed after 9 a.m. but partially visible through a grille), in which are recumbent effigies of kings and queens, including Raymond of Burgundy (d. 1144; King of Galicia), Berenguela (d. 1149; wife of Alonso VII), Ferdinand II (d. 1188), and Alonso IX (d. 1230). Among the treasures which adorn the modern retablo (replacing one destroyed by fire in 1921) are the Cross of Alonso III (874), gold-plated and decorated with gems, like the Oviedo crosses (p. 284); a 15th cent. silver-gilt statue of St. James, bearing his tooth in a reliquary; a 14th cent. silver head, containing the skull of St. James the Less; the gold

31. FROM MADRID TO SALAMANCA AND VILAR FORMOSO (Lisbon, Oporto)

A. Viâ Peñaranda

RAILWAY, 218½ m. (352 km.), one through train daily to *Salamanca*, 110½ m. (226 km.), in 6 hrs. (32 p. 45, 24 p. 35, 14 p. 65 c.); from *Salamanca* to *Vilar Formoso*, 78 m. (126 km.), one train daily in 5 hrs. (twice daily to *Ciudad Rodrigo* in 2½-3½ hrs.). Passengers for Oporto change carriages at *Fuente de San Esteban*.

ROAD, 208 m. (335 km.).—To (52 m., 84 km.) *Villacastin*, see Rte. 26.—70½ m. (113 km.) *Ávila* (p. 156).—107 m. (172 km.) *Peñaranda* (see below).—133 m. (214 km.) *Salamanca* (p. 308).—188 m. (303 km.) *Ciudad Rodrigo* (p. 315).—208 m. (335 km.) *Vilar Formoso* (p. 316).

From Madrid (Norte) to *Ávila*, 71 m. (114 km.), see p. 9. Beyond *Ávila* we leave the Valladolid line on the right, cross the Adaja, and descend gradually N.W. through the rock-strewn hills of La Moraña, passing several stations of small importance.—The plain of *Salamanca* and the kingdom of León are reached at (115 m.) *Peñaranda de Bracamonte* (2400 ft.; Hot. Moderno, Universal, L. or D. 4, pens. 9 p.), a decayed little town (4027 inhab.) with two large arcaded plazas. The *Ermita de San Luis* is a badly restored Romanesque chapel.—128½ m. *Babilafuente* has mineral springs.—140½ m. (226 km.) *Salamanca*, see below.

B. Viâ Medina del Campo

RAILWAY, 250½ m. (403 km.), one train nightly (changing carriages at *Medina del Campo*) in 12 hrs. (58 p. 90, 41 p. 30, 26 p. 60 c.); to *Salamanca*, 172 m. (277 km.), in 6 hrs. (39 p. 80, 29 p. 90, 17 p. 90 c.). Beyond *Medina del Campo* this is the route of the Sud-Express from Irún to Lisbon (p. 311).

From Madrid (Norte) viâ *Ávila* to (124 m., 200 km.) *Medina del Campo*, see p. 9. Our line describes a wide curve round the N. side of *Medina* and crosses the Zapardiel, traversing an unattractive country.—138 m. *El Carpio*, with the solar of the Condes del Carpio, was the home of the legendary hero *Bernardo del Carpio*, nephew of *Alonso el Casto*.—At (144½ m.) *Cantalapiedra* we enter the kingdom of León.—172 m. (277 km.) *Salamanca*, see below.

SALAMANCA (2025 it ; 32,414 inhab.), standing on three hills above the river Tormes, is one of the most interesting cities in Spain, famous above all for its university, the senior Spanish foundation of its kind. It is likewise an episcopal see and boasts of two cathedrals. Though it has suffered much from fire and sword throughout the ages, *Salamanca* has preserved a multitude of fine old buildings, weathered to a beautiful golden brown, and it is a veritable treasure-house for the lover of the later Gothic and Renaissance art of Spain. The climate is dry and sunny, but subject to violent extremes.

Railway Station (Pl. 3), with Fonda, $\frac{1}{2}$ m. N. E. of the centre.

Hotels. COMERCIO (Pl. b; 5), Plaza de los Bandos, L. 6, D. 7, pens. 12-25 p.; TERMINUS (Pl. d; 5), 18 C. del Dr. Riesco, R. 5, L. 6, D. 7, pens. 12-20 p.; PASAJE (Pl. c, 5), 39 Plaza Mayor, R. 5, L. 5, D. 5 $\frac{1}{2}$, pens. 12 $\frac{1}{2}$ -17 p. New grand hotel in construction near the Plaza Mayor (Pl. a; 5, 8).

Cafés in the Plaza Mayor.

Post Office (Pl. 5), 32 Plaza Mayor; new office in construction in the Pl. de los Bandos.—TELEGRAPH OFFICE, 2 C. de Zamora.

Motor-Buses to the baths of *Ledesma* (21 m. in 1 $\frac{1}{2}$ hr.; 4 p. 30 c.); to *Béjar* (41 m. in 4 hrs.; 5 p. 60 c.); to *Vitigudino* (43 m. in 3 hrs.; 6 p. 25 c.); to *Zamora*; etc.

Plaza de Toros, Paseo de la Glorieta (Pl. 2).

History. *Salmantica* was already an Iberian city of some importance when it was captured by Hannibal in 217 B.C. The male defenders were disarmed, but the women, who had not been searched, supplied their men-folk with weapons, enabling them to turn the tables on their captors and escape to the hills. The Punic general, impressed by their resource, allowed them to return unmolested. Under the Romans Salamanca was a station on the Via Lata from Mérida to Zaragoza, and it rose once more to importance under the Goths. It was taken by the Moors in 715 and was recaptured only in 1055, after 300 years of warfare which left the country between Douro and Tagus an uninhabited wilderness. Alonso VI, the conqueror of Toledo, gave Salamanca to his son-in-law and daughter, Count Raymond of Burgundy and Doña Urraca, to repopulate (1085) and the city rose again to high estate, aided especially by the foundation of the university c. 1220 by Alonso IX of León. Despite this and other signal marks of royal favour, the Salamantines were continually in rebellion against the central authority, and the culminating insurrection of the comuneros in 1521 was crushed by Charles V. Notwithstanding the fact that the marriage of his son Philip II and Maria of Portugal was celebrated here in 1543, the town and university, corrupted by the ultra-clericalism of the time, gradually decayed, and the final blow was struck by the French in 1811 when the entire S.W. quarter of the town, including many colleges and religious foundations, was demolished by Marmont to set up a fortification against Wellington. In the next year, however, Wellington, by his lightning victory of Salamanca (called *Araviles* by the French from the village round which the fight centred, 4 m. S.), overturned in $\frac{1}{2}$ hr. the fortunes of the entire French campaign in the Peninsula. Salamanca was the birthplace of Fernando Gallego (c. 1460-1550), the 'Spanish Van Eyck,' and of José Churriguera (1660-1725), the architect who has bequeathed his name to the rococo style characteristic of Spain.

Approaching the town from the station (Pl. 3) via the Avenida de Canals, we leave the gardens of the *Alamedilla* (Pl. 6) on the left and cross the line of the old ramparts (now a boulevard) at the former Puerta de Toro. The Calle del Doctor Riesco leads hence, passing (r.) the church of *San Mateo* (Pl. 5), with a Romanesque door, and (l.) the *Theatre*, to the *PLAZA MAYOR (Pl. 5). This fine arcaded square, one of the largest and handsomest in Spain, was built c. 1730 by García de Quinones and was the scene of bull-fights as lately as 1863. The walks beneath its arcades are the fashionable promenade of the Salamantines, especially in the evening. Two of the façades bear busts of kings and worthies of Spain, and spaces have been left for the commemoration of future great men. On the N. side is the Churrigueresque façade of the *Ayuntamiento*, and to the E. is the covered market.

Just S.W. of the Plaza Mayor is the 12th cent. church of *San Martín* (Pl. 8), with a Romanesque N. door surmounted by a group of St. Martin and the beggar, and a Renaissance

S. door adorned with the same subject. Within are seven Gothic tombs (12-16th cent.). Going on S. by the Calle Meléndez and Calle de la Compañía we reach (l. at a corner) the ***Casa de las Conchas** (Pl. 8), one of the most complete of the 'solares' or mansions of the nobility which have survived. The exterior is studded with shells, the badge of its builder, a motive which is repeated in the remarkable grilles of the ground-floor windows and in some of the escutcheons in the graceful patio. Over the principal doorway a shield with fleurs-de-lys is supported by a lively pair of lions. At the opposite corner is the *Seminario*, or *Clerecía* (Pl. 8), with a huge domed church of 1614 and an 18th cent. gateway. In the sacristy is a wooden figure of Christ at the column, by Carmona. The Plazuela de Anaya, formerly del Colegio Viejo, to the S., is adorned with a statue of Bp. Tomás Cámara (1847-1904), theologian and publicist, and has on its N. side the church of *San Sebastián* and the *Gobierno Civil*, both 18th cent. buildings, the latter on the site of the Colegio Viejo or San Bartolomé.

On the S. side is the ***Catedral Nueva** (Pl. 8), an imposing Gothic pile built in 1513 and opened for service in 1560, at the zenith of Salamanca's fame. In 1512 Bp. Francisco de Bobadilla summoned a conference of the chief architects in Spain, and the plans of *Juan Gil de Ontañón* were selected for the new church. At his death the work was carried on by his assistant, *Juan de Alava*, and his son, *Rodrigo de Ontañón*. The most remarkable feature of the plan, which closely resembles that of Segovia, is the square E. end.

Exterior. The N. door, facing the Plazuela de Anaya, is known as the *Puerta de Ramos*, or *de las Palmas*, from the relief of Christ's entry into Jerusalem. Farther E. is the rather ineffective façade of the transept, plastered with pinnacles, etc. The W. front is an extravagant example of late-Gothic decoration, especially the central *Puerta del Nacimiento*, with sculptured panels attributed to *Juan de Juni* and *Becerra*. The S.W. tower (360 ft.), modelled by Rodrigo de Ontañón on the tower of Toledo cathedral, was cased in masonry in 1755, after the Lisbon earthquake; its dome, like the central cupola, was not finished until 1733. To the S. extends the Catedral Vieja (see p. 311).

The **Interior**, 339 ft. long and 160 ft. wide, is imposing and well-proportioned. The vault is supported by finely moulded piers, and a pierced balustrade, with bust-medallions above and below, takes the place of a triforium. A gallery of flamboyant ***Tracery** runs round the aisles and transepts at the level of the capitals of the main arcade. The interior of the Churrigueresque cupola is well and elaborately carved. The central Coro, in which the stalls, by Alberto de Churriguera, are adorned with full-length figures and medallions of saints, and with arabesques and putti, has a TRASCORO with figures of St. John the Evangelist, and St. Anne teaching the Virgin to read, by *Juan de Juni*. The **SIDE CHAPELS** are unusually uniform in size for a Spanish cathedral. The

CAPILLA DORADA (2nd in the S. aisle), founded by Francisco Sánchez de Palenzuela in 1524, contains rows of small saints, the effigy of the founder in archdeacon's robes, fine azulejos, a charming musicians' gallery, and many other details worthy of study. In the next chapel are the *Virgen de la Vega, a 12th cent. Madonna in gilt bronze, and an Entombment by *Navarrete*, after Titian. Beyond a door leading to the Cathedral Vieja is a Holy Family attributed to *Morales*. Passing the Puerta del Patio Chico (see p 312), we reach the ambulatory, in the 2nd chapel of which is the entrance to the SACRISTY, bright with Venetian mirrors; in the adjoining treasury is preserved the *Crucifijo de las Batallas, a small Byzantine bronze crucifix carried by the Cid in battle, and brought hither by Bp. Jerónimo (Jérôme de Périgueux), his confessor. Passing the CAPILLA DE LOS DOLORES (4th), with a Pietà in wood by *Carmona*, we reach the E. chapel, or CAPILLA DEL CARMEN, containing the modern tomb of Bp. Jerónimo (d 1120; see above) and the wooden crucifix with which he used to exhort the Cid's troops in battle. The N. TRANSEPT contains a crucifix by *Carmona*. In the CAPILLA DE SAN ANTONIO (next in the N. aisle) is a triptych by *Fernando Gallego* (the Virgin between SS Christopher and Andrew).

From a door in the S. aisle a flight of steps descends into the *Catedral Vieja, celebrated in the old Latin couplet—"Dives Toletana, pulchra Leonina, sancta Ovetensis, fortis Salamantina"—in some ways one of the most interesting Romanesque churches in Spain. Traditionally founded by Bp. Jerónimo before 1120, it was practically completed by 1172, and in general lines is typical of the transitional Romanesque of S. France. The beautiful *DOME, however, beneath which ends the flight of steps from the new cathedral, is unique in W. Europe, and appears to owe its design to Byzantine tradition, the ribbed vault being raised on two tiers of arcaded lights, quite unlike the dark cupolas of Aquitaine. The main arcade is pointed, but the wall arcades are round-headed. The capitals are curiously and boldly sculptured, and some are surmounted by statues at the spring of the corner-ribs. The main apse contains a curved retablo with 55 paintings by *Nicolás Florentino* (c. 1425), except for the two middle subjects in the two lowest rows, which are by *Gallego*. Above is a fresco, by *Nicolás*, of the Last Judgment, and on the altar is a stone Madonna. Among the tombs of the 13-16th cent. preserved here may be mentioned those of Diego López, archdeacon of Ledesma, with a fresco of the Adoration, and Alonso Vidal, dean of Ávila, with a Coronation of the Virgin (both in the S. transept).

The Cloister, entered from the S. transept, was built c. 1170 but has been mostly modernized, though some of the fine capitals have survived. It was the

scene of numerous functions of the university in its great days. On the E. side are two chapels: the *CAPILLA DE TALAVERA*, in which the Mozarabic ritual (comp. p. 229) is still celebrated six times annually, was founded in 1510 by Diego Maldonado and is notable for its founder's tomb and a curious dome with a star-shaped vault; the *CAPILLA DE SANTA BÁRBARA* (1341) likewise has the tomb of its founder, Bp. Lucero, as well as other sepulchres and the chair from which degrees were conferred upon students of the university up to 1842. The Chapter House in the S.E. corner has a St. Catherine by *Gallego* and some interesting furniture. On the S. side is the *CAPILLA DE SAN BARTOLOMÉ*, erected in 1422 by Diego de Anaya, archbp. of Seville (d. 1437) and founder of the *Colegio de San Bartolomé* (p. 310). In the centre is the archbishop's *Tomb surrounded by a magnificent 15th cent. verja. On the sides of the tomb are 12 Apostles and 12 Virgins. Around the walls are other fine tombs of the Anaya family. The curious old organ with its Moorish tracery is interesting also.

Returning to the cloister vestibule, it is worth while to step out into the *Patio Chico*, the little square on the S. side of the new cathedral, for the sake of the interesting view of the exterior dome of the old cathedral, a conical cupola covered with scaly tiles and crowned with a weathercock from which it took its name, *Torre del Gallo*. The S transeptal doorway of the new cathedral resembles the blocked-up entrance of the N. transept.

Skirting the outside of the cloister we may descend to the picturesque *Puerta del Río* (Pl. 8, 11), on the left of which is a section of the old *Town Wall*, and thence to the fine **Puente Romano** (Pl. 11), a bridge of 26 arches crossing the Tormes. The 15 arches nearest the city are mainly of Roman work (rebuilt under Trajan and Hadrian); the rest date from the late 17th century. The *View of the city from the middle of the bridge was considered the second of the three 'wonders' of Salamanca: "Medio día, medio puente, y medio claustro de San Vicente."

Returning to the city by the *Calle de San Juan de Sahagún*, we pass on the right the restored front of the old cathedral and on the left the *Bishop's Palace* before reaching the **University** (Pl. 8), the entrance to which is in the *Patio de las Escuelas*, on the side farthest from the cathedral. In the centre of the square is a statue of Fray Luis de León (1537-91), a learned professor of the university persecuted by the Inquisition for his advanced ideas. On the S. are the two plateresque doorways of the *Escuelas Menores* (Pl. 7, 8; now the Instituto), the first admitting to the Archives (autographs of *Vasco da Gama*, *Calderón*, etc.), the second (in the corner) to the large patio with its curiously weak-looking arches.

HISTORY. Founded before 1230 by Alonso IX of León in emulation of the Castilian university of Palencia (p. 261), Salamanca university absorbed the sister foundation in 1239 when the crowns of Castile and León were united in the person of St. Ferdinand. In 1254 Alonso el Sabio founded the law schools and the library, and from that date the university, acknowledged by Pope Alexander IV (1255) to be among the four greatest universities of the world, with Paris, Oxford, and Bologna, grew in membership and importance. In the 15-16th cent. it counted over 10,000 students and 26 colleges—four of them (San Bartolomé, del Arzobispo, Cuenca, and del Rey) *Escuelas Mayores*, strictly reserved for the most aristocratic families, the rest *Escuelas Menores*. Among the distinguished professors in the 16th cent. were Fray Luis de León (comp. above), Beatriz de Galindo 'la Latina,' the first woman professor, who taught Queen Isabella Latin, and San Juan Kibera (d. 1611), archbp. of Valencia. San Juan

de Sahagún (d. 1479), the renowned preacher, was a student. Aristocratic prejudice and religious bigotry brought about the decline of the university and the final blow fell in 1811, when the French demolished 20 colleges on the W. side of the town (comp. p. 309). At present the university has c. 1000 students, with faculties of arts, law, medicine, and science.

The *'Gateway* of the university is one of the gems of plateresque art, profusely adorned with escutcheons, medallions, and scrolls. The lowest medallions contain portraits of Ferdinand and Isabella, surrounded by a Greek dedicatory inscription. The interior (adm on application; gratuity) is less remarkable, though the rambling old buildings, occupied by the faculties of Law and Letters, contain some old tapestries and furniture. On the N. side of the patio is an old *Lecture Room*, with the pulpit from which Luis de León lectured. On the E. side is the *Chapel*, with the honorary doctor's diploma conferred on St. Teresa (1922). The fine 16th cent. *Staircase*, on the S. side, adorned with reliefs of bull-fights, etc., ascends to a gallery with an artesonado ceiling, whence we enter the *Library* (80,000 vols.) through a good iron gate of the 14th century.

Returning to the cathedral and passing between it and the Gobierno Civil, we cross the important Calle San Pablo and reach the Plaza de Santo Domingo. On the left is the plateresque portal of the nunnery of *Las Dueñas*, within which St. Teresa received her divine revelations. On the right is the church of ***Santo Domingo** (Pl. 8), more correctly *San Esteban*, the church of that parish having been assigned to the Dominicans when their previous building was destroyed by flood in 1256.

The Dominican monastery of Salamanca was famous for the asylum which it afforded Columbus in 1484-86 when his projects for the exploration of a passage to the Indies had been scoffed at by the university. The learned Fray Diego de Dieza (d. 1497), afterwards archbp. of Seville and Grand Inquisitor, recommended him to Queen Isabella.

The present church was begun by *Juan de Alava* in 1524 and is noteworthy for its ***W. FRONT**, which rivals that of the university. The relief of the Stoning of St. Stephen, its principal ornament, is the work of *Juan Antonio Ceroni* (1610) of Milan. Of the other delicate sculptures, the upper frieze of children and horses is most notable. We enter the monastery beneath the graceful arcade on the right of the portal (ring). Thence we pass through a charmingly designed cloister from whose N.E. corner a staircase ascends to the *Provincial Museum* (adm. 11-1, 3-5; gratuity) containing a curious relief of St. Francis receiving the stigmata and the foundation of the Franciscan order. The paintings are unimportant.—From the upper story of the cloister we reach the raised coro, on the W. wall above which is a large but feeble fresco of the Triumph of Religion, by *Palomino* (1705). Redescending the staircase we pass into the spacious church by a

small side door. At the E end is the ornate retablo, designed by *Churriguera*, with statues by *Carmona*, and a painting of the Martyrdom of St. Stephen by *Coello*. To the left is the tomb of Fernando Álvarez de Toledo, Duke of Alba (1508-82), the terror of the Netherlands.

To the E, in the Calle Montejo, is the *Colegio de Calatrava* (Pl. 9), a dignified 18th cent. building with a fine interior stair, and on the right, a little farther, is *Santo Tomás* (Pl. 9), a church with a Romanesque apse (1179), dedicated to St. Thomas Becket four years after his martyrdom. Emerging on the rampart-boulevard we leave on the left the 16th cent. chapel of *Las Bernardas* and follow the boulevard to its S.E. corner. Here a road on the left diverges for the old convent of *La Vega* (Pl. 12), now an asylum, with a garden (to which admission may be obtained) containing the important ruins of a beautiful Romanesque cloister.

Returning to the town, we follow the Calle de San Pablo (Pl. 8) to the Plaza de Colón, in the centre of which is a statue of Columbus (1892). At the N.E. corner is the *Torre del Clavero* (Pl. 8), a castellated tower with eight of the bartizan turrets typical of Castile, built in 1480 by Francisco de Sotomayor, 'clavero' or key-warden of the knightly order of Alcántara. On the left-hand side of the Calle de San Pablo is the **Casa de la Salina*, now occupied by the *Diputación Provincial*. Built for the Fonseca family c. 1520-30, it has a majestic arched façade and an attractive patio whose projecting gallery is supported by consoles carved with very remarkable wooden figures.

We now make our way W viâ the Calle de Jesús and the Calle de la Compañía to the church of *San Benito* (Pl. 8), rebuilt in 1504, with a charming little doorway and several tombs of the Maldonado family. At the next corner to the N is the church of **Las Agustinas Recoletas** (Pl. 7), built in 1626 by Juan Fontana for the convent founded by the Conde de Monterrey, viceroy of Naples. It is decorated with Italian marbles and contains some good pictures of the Neapolitan school, notably the **Immaculate Conception*, the masterpiece of *Ribera* (1635), whose rich colour and joyous sentiment is a welcome relief from the dark and gloomy saints of his Spanish contemporaries. Also over the high altar are some indifferent paintings by *Massimo Stanzioni*. *Ribera* is represented also by a Madonna with SS Dominic and Anthony of Padua (S. transept) and a St. Januarius (N. aisle). Opposite the convent stands the imposing *Palacio de Monterrey*, crowned by a floreated balustrade.

The Calle de las Agustinas leads hence to the Campo de San Francisco, on the left of which are the buildings of the university faculties of medicine and science and, farther on, the **Colegio de los Irlandeses* or *Colegio del Arzobispo* (Pl. 7), founded in 1521 by Alonso de Fonseca, archbp. of Santiago and Toledo, and dedicated to Santiago. The Irish College for the training of c. 30 priests was founded in 1592. The college

Plaza de Toros.....

Zamora

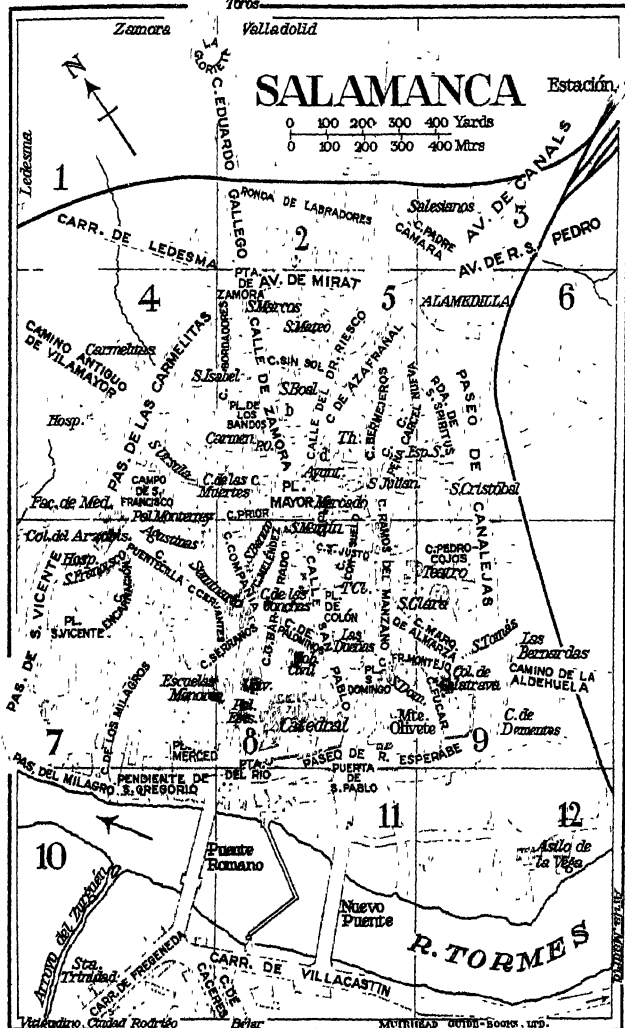
Valladolid

SALAMANCA

Estación.

0 100 200 300 400 Yards

0 100 200 300 400 Miles



was built by *Pedro Ibarra* and *Alonso de Covarrubias* in the mid-16th cent and is entered by an Ionic portal with the Fonseca arms and a relief of Santiago fighting the Moors. From the beautiful galleried courtyard, with medallions by *Berruguete*, a plateresque doorway admits to the chapel, which has a noble retablo (1531) the four upper panels of which are probably also the work of *Berruguete*.

The N. and E. quarters of the town contain other interesting houses and churches of the 16th century. A few yards N. of the Monterrey palace, on the right, is the *Casa de las Muertes* (Pl. 5), built by Abp. Fonseca and decorated with busts of himself and his nephews. It takes its name from the fancied resemblance to skulls of the heads on its façade. The apse of the convent church of *Santa Ursula*, opposite, is crowned by a fine balustrade. In the Plaza de San Boal (Pl. 5) is the *Casa del Marqués de Almaraz*, where Wellington lodged in 1812. Just inside the Puerta de Zamora is the little round church of *San Marcos* (c. 1200), one of the few churches of this plan which have no connection with the Templars or the Knights of St. John. The church of *Espíritu Santo* (Pl. 6) has a fine roof over the coro and a richly chased portal by *Berruguete* (c. 1540).

Ledesma (Fonda Estanco, L. 4, D. 31 p.), 25 m. N.W., with a bathing establishment 4 m. nearer Salamanca (motor-bus), is a picturesque walled town on the Tormes, with a fine bridge on Roman foundations.

From Salamanca to Plasencia, and to Zamora and Astorga, see Rte. 33. Toro (p. 327) lies 45 m. N.E. by road.

Beyond Salamanca the railway crosses the Tormes and traverses an uninteresting country dotted with ilex groves. On the left rises the *Sierra de la Peña de Francia* (5650 ft.), named, it is said, in honour of the French colonists brought to Salamanca by Raymond of Burgundy (p. 309). We cross the Huebra—175 m. (283 km.) **Fuente de San Esteban** (*Fonda de la Est.*) is the junction for the Oporto railway.

FROM FUENTE DE SAN ESTEBAN to BARCA D'ALVA (Oporto), 48½ m. (78 km.), one train daily in 3½ hrs., crossing the Yeltes and traversing uninteresting country. - 33 m. *La Fregeneda* is the Spanish customs-station. We cross the Douro or Douro and enter Portugal.—48½ m. *Barca d'Alva* (Buffet-Hotel, poor), where we change into the Oporto train, is the Portuguese customs-station, and marks approximately the upper limit of navigation on the Douro (see the *Blue Guide to Southern Spain and Portugal*).

We cross the Yeltes and ascend to an open heath.—197½ m. (318 km.) **Ciudad Rodrigo** (8761 inhab.; *Hot. Mechero*, L. or D. 4, pens. 8–10 p., *Salmantino*, L. or D. 5, pens. 8–9 p.), a small but important fortress on the Agueda, was founded in 1150 by Count Rodrigo González Girón and strongly fortified by Ferdinand II (c. 1190), whose walls are still standing.

It is noted in history for its two sieges in the Peninsular War, the first in 1810 when it was taken by Masséna and Ney. In Jan. 1812 Wellington decided to secure the city as a base of operations against the French armies in Spain. A lightning attack surprised the small garrison and the English were masters of the fortress in 11 days. Gen. Craufurd (1764–1812), of the Famous Light Division, lost his life in the breaches. For his success here Wellington received an earldom and the Spanish title of Duque de Ciudad Rodrigo.

The *CATHEDRAL, a beautiful Gothic building of the late 12th cent., was damaged by the British fire from the Tesones, two knolls to the N. of the town, but has been restored. It has three fine portals, the *W. Doorway with its wealth of

sculpture being especially noteworthy. The jamb-statues of saints stand on little replicas of the Torre del Gallo at Salamanca, and beneath the Coronation in the tympanum are quaint carvings of the Last Supper and other scenes from the life of Christ. It is preceded by a classical porch and tower. The solid-looking interior is diversified by elaborate capitals, and at the E. end the central one of three apses was added in 1538. The choir stalls with their coarsely grotesque carvings, by Rodrigo Alemán, recall those of Plasencia and Zamora.

On the N. side is a good *Cloister* built in the 13-15th cent.; a Crucifixion in the N.W. corner bears the name of the builder, Benito Sanchez, and on the fine Renaissance door leading into the church is the name of a later architect, Pedro Guémez.

The *Town Hall* is one of many 15-16th cent. mansions, among which may be mentioned the *Casa de Castro*, with spiral pillars, where Wellington lodged after the siege (near the E. gate).

218 m. (351 km.) **Fuentes de Oñoro** (*Fonda de la Est.*), with the Spanish custom-house, is the last station in Spain. It was the scene of Masséna's ineffectual attempt in 1811 to dislodge Wellington from before the Portuguese fortress of Almeida, which led to the marshal's deposition from his command by Napoleon.—We cross the frontier into Portugal.—218½ m. (352 km.) **Vilar Formoso** (*Fonda*), where we change carriages, is the Portuguese customs-station. Thence to *Lisbon*, see the *Blue Guide to Southern Spain and Portugal*.

32. FROM MADRID TO TALAVERA AND VALENCIA DE ALCÁNTARA (Lisbon)

RAILWAY, 250 m. (403 km.), express in 9½ hrs., correo in 11½ hrs. (62 p. 40, 44 p. 60, 31 p. 20 c.); to *Talavera*, 84 m. (135 km.), 3 times daily in 3-4 hrs. (19 p. 40, 14 p. 50, 9 p. 70 c.); to *Plasencia-Embalme*, 157½ m. (251 km.), 3 times daily in 5½-7½ hrs. (36 p. 70, 27 p. 45, 18 p. 40 c.). Through connection to *Lisbon* in 16 hrs., changing trains at Valencia de Alcántara.

ROAD, 241½ m. (389 km.), inferior beyond Cáceres. 20 m. (32 km.) *Navalcarnero* (p. 208).—37 m. (60 km.) *Santa Cruz del Retamar*.—46 m. (71 km.) *Maqueda* (p. 240).—72½ m. (117 km.) *Talavera de la Reina* (p. 317).—93 m. (150 km.) *Oropesa* (p. 317).—106 m. (171 km.) *Navalmoral* (p. 318).—152 m. (245 km.) *Trujillo* (p. 321).—191 m. (291 km.) *Cáceres* (p. 320).—211½ m. (339 km.) *Valencia de Alcántara* (p. 319).

Quitting Madrid (Estación de Delicias) our line runs S.W. skirting the aerodrome of Carabanchel.—At (3½ m.) *Villaverde* we leave the Toledo railway on the left.—24 m. *Illescas* (p. 220) is on the main road to Toledo.—From (39 m.) *Bargas* motor-buses in connection with the trains run to and from Toledo (2½ p.) in ¾ hr. We cross the Guadarrama on a fine bridge and reach (53½ m.) *Torrijos* (*Fonda La Torrijeña*, L. or D. 3½ p.), a quaint little town (3666 inhab.) on the Toledo-Ávila road with a richly ornamented plateresque portal to its church. The semi-Moorish Palacio de los Duques de Altamira,

by Juan de Herrera, has four fine saloons decorated with arabesques and artesonado ceilings.—Beyond (74 m.) *Monte-aragón* the Tagus comes into view on the left and the Alberche is crossed.

84 m. (135 km.) **Talavera de la Reina** (*Fonda de la Est.*; *Hot. Europa*, 13 Calle Pi y Margall, L. 5½, D. 6½, pens. 12 p.; *Española*, 5 Calle Carniceria, L. or D. 5, pens. 10 p.; *Comercio*, 5 Calle Sol, *Nacional*, 4 Plaza Trinidad, L. or D. 4, pens. 10 p.—*Post Office*, Calle Pi y Margall), on the Tagus, is an important market (13,525 inhab.) and is famous throughout Spain for its porcelain. It was the scene of the defeat of the French under Victor and Jourdan by Sir Arthur Wellesley (created Viscount Wellington in recognition of this success), aided intermittently by Cuesta's Spaniards (July, 1809), and was the birthplace of Juan de Mariano (1537–1624), the historian, and of Alonso de Herrera (16th cent.), the agricultural writer.—The Tagus is here crossed by a 15th cent. bridge built by Card. Mendoza. In the arcaded Plaza Mayor is the *Arco de San Pedro*, a fine Roman gateway, and among the houses rise the *Torres Albarranas*, relics of the 10th cent. Moorish wall. Near the river is SANTA MARÍA LA MAYOR, a florid Gothic church, and nearer still is the convent of *San Jerónimo* (1389, altered in the 16–17th cent.). In the town are the old convent churches of *San Francisco*, with a Mudéjar tower, and *Santo Domingo*, with three Renaissance tombs of the Loaisa family. On the right of the Madrid road is the domed *Ermita del Prado*, with glazed tile decoration inside.

The road hence to Guadalupe (motor-bus to Puente del Arzobispo) runs S.W. via Calera.

The line quits the Tagus and the Sierra de Gredós comes into view on the right.—105½ m. *Oropesa* (*Hot. María del Carmen*, L. 4, D. 4½ p.), with a ruined castle, is important only as the starting-point of the motor-bus to Guadalupe.

FROM OROPESA TO GUADALUPE, 56 m. (90 km.) by road (motor-bus daily in 4½ hrs.; 15 p.; 3 times daily to Puente del Arzobispo). The road runs S. and at (12½ m.) *Puente del Arzobispo* crosses the gorge of the Tagus by a magnificent bridge built in 1338 by Abp. Tenorio (p. 235).—At (31 m.) *Puerto de San Vicente* (3200 ft.), the pass between the Montes de Toledo (l.) and the Sierra de Guadalupe, which marks the boundary between Castile and Extremadura, it joins the direct road from Toledo. Just before reaching Guadalupe we cross the Guadalupejo and turn to the right.

56 m. (90 km.) **Guadalupe** (*Hospedería del Real Monasterio*, in the cloisters; *Hot. La Palma*, L. or D. 3½ p.), a small town of 3452 inhab., is celebrated for its Hieronymite *MONASTERY,

which was founded in the 14th cent. to house an ancient image of the Virgin alleged to have been carved by St. Luke. It was abandoned in 1835, but since 1908 has been occupied by Franciscans. Visitors are accommodated in the monks' hostelry in the second cloister, and are expected to subscribe at least as much as they would have paid in an ordinary hotel.

The entrance of the monastery is in the chief plaza, visitors are escorted by one of the brothers. We first visit the two noble **Cloisters*, one Mudéjar (late 14th cent.), the other Gothic (late 15th cent.); in the first is a central pavilion in a Moorish-Gothic style and the tomb of Bp. Illescas of Cordova, by Anequín Egas (1458). Between the cloisters is a later court, and off the second opens the old *Pharmacy*; the *Refectory* is on the W. side of the first cloister. From the first cloister we enter the 14th cent. Gothic CHURCH, whose sober lines are somewhat marred by the disproportionate 18th cent. *Coro* at the W. end, which, however, contains sumptuous furniture and some interesting choir-books. Separating the monks' choir from the people is a magnificent wrought-iron *Reja* (1512). The *Capilla Mayor*, ornamented with 17th cent. marbles by J. B. Semeria, a Genoese, and Bartolomé Abril, a Swiss (both brothers of the community), has a classical retablo, by Juan Gómez de Mora, with statues by Gualdo de Merlo and paintings by Vincenzo Carducci and Eugenio Cajés (1618). The *Chapel of Santa Catalina* contains the tombs of Prince Denis of Portugal and his wife Joana (1461), and the *Chapel of Santa Ana*, beside the main entrance-vestibule of the church, contains the monument of Alonso de Velasco, by Anequín Egas. Just inside the church, to the left, is the grave of the architect, Juan Alonso. Passing through the *Antesacristía* on the right of the high altar we enter the *Sacristía*, which contains eight good paintings by Zurbarán (c. 1640), illustrating the life of St. Jerome. In an adjoining chapel are some magnificent vestments (15-16th cent.). From the chapel of Santa Catalina we enter the *Relicario*, in which are preserved the chains of captives delivered by the Virgin, and other relics. In the raised *Camarin* is the smoke-blackened image of Nuestra Señora de Guadalupe, on a red velvet throne, and in the adjoining *Joyero*, a 17th cent. room, are an ivory crucifix which belonged to Philip II, the robes belonging to the image, and a painting of Christ, by Morales.

The flowery heaths around Guadalupe, overlooked by the *Cabeza del Moro* (4735 ft.), afford pleasant excursions.—From Guadalupe to *Toledo*, see p. 240; to *Trujillo*, see p. 321.

Beyond (110 m.) *La Calzada de Oropesa* the railway enters Estremadura (p. 270).—125 m. *Navalmoral de la Mata* (fonda

Jara, Sampayo, L. or D. 4 p.) is the nearest station to Yuste (23½ m N.; p. 323).

On the Tagus, 8 m S.W., lies *Almaraz*, with a fine bridge (on the Trujillo road) over the deep gorge of the river, the scene of the brilliant exploit of Lord Hill in 1812, when the French army was cut in two, enabling Wellington to bring off his coup at Salamanca.

We cross the Tiétar descending from the lovely valley of La Vera, and pass (152½ m) *Malpartida de Plasencia*, which has a fine 16th cent. church (r).—157½ m. (254 km.) **Plasencia-Empalme** (*Fonda de la Est.*) is the junction for the line to *Plasencia Ciudad* (10½ m. N.), going on to Salamanca and Zamora (see Rte. 33). The railway now turns S.W. and, passing (166½ m.) *Mirabel* with its ruined castle, emerges beyond two tunnels in the valley of the Tagus.—Beyond the Moorish tower of (177½ m) *Cañaveral* we cross the Tagus on a bridge 400 yds. long, on the left of which are the ruins of a Roman bridge destroyed by the Moors in 1232—187 m. *Garrovillas* is a small town 5½ m W. of its station (motor-bus). We ascend the S. side of the valley in long curves and traverse several viaducts and tunnels.—205½ m. (331 km) **Arroyo de Malpartida** (*Fonda de la Est.*) is the junction for Cáceres (see below) and Mérida.

FROM ARROYO TO ALCÁNTARA, 26 m (42 km.), motor-bus daily (coming from Cáceres) in connection with the morning express from Madrid 3½ m. *Arroyo del Puerco* (*Fonda*), whose church contains several paintings by Morales **Alcántara** (*Fonda*), the Roman *Norba Caesarea*, takes its name from its *BRIDGE (Arabic, el-kantarah) over the Tagus, one of the noblest Roman monuments in Spain. It spans the gloomy gorge in six arches of uncemented granite. The two main arches are 110 ft. wide and 210 ft. above the normal level of the river; the total length is 670 ft. It was built for Trajan by Caus Julius Lacer in A.D. 105. One of the arches, destroyed by the Moors in 1213, was rebuilt by Charles V in 1513; the second arch from the right bank was blown up by Gen. Mayne in 1809, and temporarily repaired with woodwork. It was impassable from 1836 when the wooden arch was destroyed by the Carlists, until 1860, when the whole bridge was restored by Alejandro Millán. On the left bank is a little Roman temple with a memorial of the architect and in the centre is a triumphal arch.—The town, once the headquarters of the knightly order of Alcántara (transferred hither from Ciudad Rodrigo in 1218), whose function was to defend the frontier against the Moors, has a 13th cent. parish church containing tombs of Grand Masters of the order. The church and convent of *San Benito*, built in 1506 by Pedro de Larrea, with a dignified cloister, is dismantled and half-ruined.—From Arroyo to Cáceres see p. 320.

The railway crosses the Salor and, beyond (216½ m.) *Aliseda*, ascends the flank of the Sierra de San Pedro.—From (243 m.) *San Vicente de Alcántara* a road (omnibus) runs S.E. viá (13 m.) *Alburquerque*, with a castle famous in the wars between the Portuguese and the Moors, to (42 m) Badajoz (see the *Blue Guide to Southern Spain*).—250 m. (403 km.) **Valencia de Alcántara** (*Fonda de la Est.*), with the Spanish custom-house, is the beginning of the Portuguese railway (change carriages). The little walled town (12,024 inhab.), 2½ m. S., preserves the 14th cent. church of N.S. *de Roque Amador*, within the castle. The church of *La Encarnación* has a Mudéjar doorway and the

Town Hall dates from the late 16th century.—For the continuation of the railway to *Marvão* (Portuguese customs) and *Lisbon*, see the *Blue Guide to Southern Spain and Portugal*.

FROM ARROYO DE MALPARTIDA TO CÁCERES, 10½ m. (17 km) railway in c. ½ hr. (2 p. 90, 1 p. 95, 1 p. 45 c.).—Passing on the right the village of *Malpartida de Cáceres*, the trains call at (8½ m.) *Aldea-Moret*, with mines of lime phosphate.

10½ m. (17 km.) **CÁCERES** (1550 ft.; *Hot. Europa*, Plaza Mayor, R. 5, L. 5, D. 6, pens. 12–15 p.; *Nicto*, 10 Calle Alfonso XIII, R. 5, L. or D. 5, pens. 12–15 p.—*Post Office*, Plaza de la Concepción), the capital (23,563 inhab.) of its province, is the best centre for visiting Upper Estremadura. The fertile environs produce corn, fruit, and wines, and its hams are excellent.

Its Roman name seems to have been either *Castra Cœlia* or *Castra Casaris*. It was from the 9th to the 13th cent. a bone of contention betwixt Moors and Christians and was finally taken in 1229. Like other Estremenian cities, it was the home of many of the Conquistadors, including Francisco Hernández Gión (1503–54), afterwards a rebel leader in Peru.

The great charm of Cáceres is the OLD TOWN, almost deserted save by the storks, and still surrounded by its Roman walls with their gates and towers. It rises in the centre of the newer town and is traversed by narrow stepped lanes lined with the grim-looking solares of the old conquistadors and their descendants. Almost any of its alleyways will repay the unhurried wanderer by some fragment of Moorish ornament or some quiet patio, but the itinerary which follows takes in the most remarkable buildings. Above the Plaza Mayor rises the *Arco de la Estrella* (1726) with a fine Roman tower near by, now surmounted by a statue of Ceres from a vanished temple. Ascending into the old town we soon reach **Santa María la Mayor**, mainly of the 16th cent., with a good retablo of 1561 (Assumption and Coronation of the Virgin). In the plaza round the church are some fine houses, including the 16th cent. *Torre de Mayorazgo*. No. 1 in the Cuesta de la Compañía, ascending W., is the remarkable *Casa de los Golfinos* (late 15th cent.) with mosaic decoration. The Cuesta Aldana, farther N., contains a red brick Mudéjar house with ajimez windows. At the top of the hill is **San Mateo**, a 15th cent. church with a striking tower, containing the tomb of the Marqués de Valdepuentes (16th cent.). Around it are some fine houses including the *Casa de las Veleas*, incorporating part of the 12th cent. Moorish Alcázar, and the battlemented *Torre de las Cigüeñas*. It is worth while to descend S. from San Mateo to the *Arco del Cristo*, most complete of the Roman gates, beyond which is the *Fuente del Concejo*, which should be visited when the women are filling their great red water-jars in the morning. The church

of *Santiago*, outside the old town to the E., has a splendid reja of 1563 and a retablo by Berruguete (1558) —The *Virgen de la Montaña*, a chapel on the hill (2113 ft.) beyond the Fuente del Concejo, commands the best view of Cáceres.

FROM CÁCERES TO TRUJILLO AND GUADALUPE, 81 m (131 km.) by road MOTOR-BUS to Trujillo twice daily in 1½ hr (8 or 9 p.) The road traverses monotonous pastures and oak-woods and crosses the Tajuña —28½ m. (46 km.) **TRUJILLO** (*Hot La Cubana*, Calle de la Encarnación, R. 5, L or D. 6 p., pens. 11–30 p., *La Madrileña*, Plaza San Miguel, L or D 5, pens. 9–11 p. —*Post Office*, *Mercadillo*) is an ancient granite city (11,476 inhab.) on a low hill N. of the main road. Its name is a corruption of *Turris Julia*, and it claims to have been founded by Julius Cæsar. Trujillo is famous as the birthplace of many of the conquistadors including Francisco Pizarro (1471–1551), the brilliant and treacherous conqueror of the Incas, whose birthplace is still shown in the Plaza Mayor, and whose tomb, with a kneeling effigy, is in the church of *La Concepción*. Here also were born his half-brothers (Hernando (?1479–1578) and Gonzalo (?1505–48), who shared his adventures, Francisco de Orellana (c. 1490–c. 1546), the first explorer of the Amazon, and Diego García de Paredes (1466–1534), the Samson among Spanish champions, and the right hand of Gonsalvo de Cordova. The church of *San Martín*, in the Plaza Mayor, has a fine vault and some good tombs. Near it are the magnificent solares of the Duque de San Carlos and the Conde del Puerto. Farther W. are *Santiago*, with a statue of the patron by Gregorio Hernández, and *Santa María la Mayor*, a 15th cent. church with a fine doorway and an older tower, containing the tomb of Diego de Paredes. As at Cáceres, the narrow streets are lined with the mansions adorned with Moorish-looking towers built by the returned conquistadors, and over all rises the Moorish *Castle*, now in ruins.

Beyond Trujillo the road deteriorates, but a motor-bus follows it as far as Logroñan (2 hrs.) The country traversed is lonely and uncultivated.—At (45½ m.) *Zorita* we leave on the right the roads to Mérida and to *Madrigalejo* (13 m. S.E.), where Ferdinand the Catholic died in 1516.—59½ m. *Logroñan*, in a narrow glen at the foot of the Sierra de Guadalupe, is remarkable for the rich deposit of lime phosphate occurring in the hard black schist whose sharp slaty rocks protrude uncomfortably in the village streets. The church has a good apse and retablo.—We ascend the S. flank of the Guadalupe range—81 m. *Guadalupe*, see p. 317.

FROM CÁCERES TO MÉRIDA, 45½ m (73 km.), railway in 1½–2 hrs (12 p. 40, 9 p. 30, 6 p. 20 c.) About 12 m. S.E. of (1½ m.) *Aldea del Cano* is *Monánchez*, whose hamlets, the most famous in Estremadura, were much appreciated by Charles V during his retreat at Yuste. We traverse a fertile and wooded country and, at (41 m.) *Alyucén*, join the main line to Badajoz.—45½ m. *Mérida*, see the *Blue Guide to Southern Spain and Portugal*.

Cáceres is connected by motor-bus also with *Alcántara* (3 hrs., 10 p. 25 c.); *Coria* (2½ hrs., 12 p. 25 c.), *Mérida* (2 hrs.), etc.

33. FROM PLASENCIA TO SALAMANCA, ZAMORA, AND ASTORGA

RAILWAY, 216 m. (348 km.), twice daily in 11½ or 14½ hrs. (60 p., 40 p., 30 p.); to *Salamanca*, 101 m. (163 km.) in 5½ hrs. (28 p. 10, 18 p. 70, 14 p. 5 c.); to *Zamora*, 142 m. (229 km.) in 8-9 hrs. (39 p. 50, 26 p. 30, 19 p. 75 c.).

ROAD, 193 m. (311 km.).—26 m. (42 km.) *Baños de Moniémayor* (p. 323).—35 m. (56 km.) *Béjar* (p. 323).—80 m. (129 km.) *Salamanca* (p. 308), entered by one of the bridges and left by the Paseo de la Glorieta (Pl 1, 2).—120 m. (193 km.) *Zamora* (p. 324).—150 m. (242 km.) *Villalpando*.—160 m. (258 km.) *Benavente* (p. 323).—180 m. (290 km.) *La Bañeza* (p. 328).—193 m. (311 km.) *Astorga* (p. 239).

The trains start from *Plasencia-Empalme*, on the main line from Madrid to Cáceres and Portugal (p. 319), and describe a wide curve to the W.

10½ m. (17 km.) **PLASENCIA** (*Est. Ciudad*; *Hot. Eloy*, 9 C. Marqués de Constanca, L. or D. 4½, pens. 9-11 p.; *Comercio*, 37 C. Valdegamas, L. or D. 5, pens. 8-15 p.; *Iberia*, 32 C. Valdegamas, L. or D. 4, pens. 9-11 p.—*Post Office*, Calle San Nicolás), one of the most attractively situated towns in Spain, with 10,002 inhab., lies on the N. bank of the Jerte beneath the snow-capped Sierra de Gredós. It was founded by Alonso VIII in 1190, on the site of the Roman (?) city of *Ambracia*, which had been destroyed by the Moors, and still retains the many-towered ramparts which he built. The name comes from the motto 'Ut deo placet' which the pious founder gave to the town. Above the Jerte bridges rises the ornate Gothic ***Cathedral**, begun in 1498 by Juan de Álava and still incomplete. The *Puerta del Enlosado*, on the N., in the style of Berruguete, dates from 1558. Inside, the **CAPILLA MAYOR**, finished by Diego de Siloe and Alonso de Covarrubias, contains an elaborate retablo by Gregorio Hernández (1626; the Assumption) with paintings by Fr Ricci. To the left is the tomb of Bp Ponce de León (d. 1753). The *reja* (1604) is a masterpiece by J. B. Celma. Perhaps the most striking feature of the church, however, is the **SILLERÍA** by Rodrigo Alemán (1520), an elaborate and beautiful piece of carving, with "sacred, profane, serious, ridiculous, bacchanal, and amatory subjects incongruously jumbled together."—Next the cathedral is a fragment of the old cathedral, now called *Santa María*; the sacristy has a 13th cent. dome, of the type of the Torre del Gallo at Salamanca, and the chapter house contains an illuminated bible (14th cent.). Facing the cathedral and in the adjoining Calle del Obispo Casas are some interesting old mansions.

The church of *San Nicolás* (13-14th cent.) contains the tomb of Bp. de Carvajal of Coria, and that of *San Ildefonso* has a fine kneeling effigy of Cristóbal de Villalba. In the

saloon decorated with frescoes of the battles of Charles V. The adjoining church of *San Vicente* contains the armed effigy of Martín Nieto (1597), unhappily mutilated. Near the Puerta de Coria is the Romanesque church of *Santa María Magdalena*, and outside the city is a mediæval *Aqueduct* of 53 arches.

Coria, 35 m. W. of Plasencia by road, is a dilapidated old town on the Alagón (3198 inhab.), with Roman walls and a 14th cent. *Cathedral* containing a good sillería and some magnificent late 15th cent. tombs. It is connected by motor-bus with Cáceres (p. 320).

From Plasencia we may visit the Hieronymite **Monastery of Yuste**, 28 m. E., reached by road viâ (16 m.) *Pasarón* and (34 m.) *Cuacos*. The monastery, founded in 1404, is celebrated as the place of retirement of Charles V, who there lived the life of a monk from Feb. 1557 until his death in Sept. 1558. Little remains of the original buildings, which were sacked in the Peninsular War, but the coro in the church, resembling that of Plasencia, and the emperor's death-chamber, in the wing which he had specially built in 1554, may still be visited. The view across the valley of La Vera, which charmed the dying emperor, recalls his enthusiastic description, "Ver ibi perpetuum"—'Here is eternal spring.'

The picturesque road from Plasencia to *Avila* (92½ m.) runs through the Sierra de Gredós viâ (43 m.) *El Barco de Avila* (Fonda España, L. or D. 3½ p.) and (56 m.) *Piedrahíta* (Fonda Moderno, L. or D. 4 p.; Ubaldo, L. or D. 3½ p.).

Our route now follows the line of the *Via Lata* (locally called Camino de la Plata), the Roman road which ran from Mérida to Salamanca, and fragments of its paving can be traced here and there. At *Capara*, 3 m. N. of (20½ m.) *Oliva*, are an arch and bridge, relics of the Roman *Capera*.—On the right of (34½ m.) *Hervás* the Sierra de Gredós rises to 7877 ft.—Beyond (39 m.) *Baños de Montemayor* (Hot. Balneario, R. 5, L. or D. 6, pens. 15–30 p.; Eloy, R. 4, L. or D. 5, pens. 14–16; Payá, R. 4, L. or D. 6, pens. 10–15 p.), a finely situated town with sulphur springs (108° Fahr.) and a leaning church tower, we cross the watershed by the Puerto de Béjar (3215 ft.) and enter the province of Salamanca.—47 m. (76 km.) **Béjar** (*Cantina*; Hot. España, L. or D. 5, pens. 9½–12 p.; Asturias, L. or D. 5, pens. 15 p.), a little hill-town (9224 inhab.; 3150 ft.) with considerable cloth manufactures. The *Alcázar del Duque de Osuna* is a fine feudal palace, with a classical patio.

To the N.W. of Béjar (motor-bus to *Sequeros*, 28 m.), in the upper valley of the Alagón, is the valley of *Batuecas*, which, with the three parallel valleys of *Las Hurdes* on the right bank farther down the Alagón, were notorious in legend as late as the 16th cent. as the home of savages and evil spirits. These were exorcised by the foundation of a Carmelite monastery in 1599 (now ruined) on the slopes of the Peña de Francia above *La Alberca*, but the district is still the most savage and primitive in Spain.

86½ m. *Alba de Tormes*, dominated by its castle, gave the ducal title to the powerful Álvarez de Toledo family, of whom the most famous was Fernando, Duke of Alba or Alva (1508–82), the stern governor of the Netherlands. In the Carmelite Convent, which she had founded, St. Theresa died in 1582.—95 m. *Los Arapiles* takes its name from the two hills which were the chief bone of contention in the battle of Salamanca (p. 309).

101 m. (163 km.) **Salamanca**, see p. 308.

Beyond Salamanca we rise above the Tormes and cross a monotonous plateau of arable and pasture land—Beyond (122 m.) *El Cubo* we pass on the right the scanty ruins of the abbey of *Valparaiso*, where St. Ferdinand was born in 1199. We descend gradually towards the Duero valley through the limestone hills of the *Tierra del Vino*. Just before reaching the river we have a fine view of Zamora on the left.

142 m. (229 km) **ZAMORA** (2065–2130 ft.) is a famous old city (17,567 inhab.) on the Duero, whose name recalls the chevaleresque exploits of the struggle with the Moors. Fragments remain of the ancient ramparts which brought it the title of 'la bien cercada'—the 'well-walled.' To-day it has little life, though it is still the capital of a province and the seat of a bishop.

Railway Station (*Fonda*) in the Barrio de Pantoja, $\frac{1}{2}$ m. N.E.

Hotels. Suizo (Pl. a; 4), Plaza Mayor, R. 5–10, L. 5, D. 6, pens. 12 p., well spoken of; CASTILLA (Pl. b, 4), Pl. Fray Diego de Deza, R. 5–10, L. 6, D. 7, pens. 12 p.; ANTONIO (Pl. c, 4), 37 Pl. de Sagasta, L. or D. 5, pens. 9–12 p.

Post Office (Pl. 2), 4 C. de la Brasa. —TELEGRAPH OFFICE (Pl. 2), Pl. de Santiago

Plaza de Toros (Pl. 1), Campo de la Feria.

Fiesta, Sept. 8–16th, cattle markets on the 12th and 13th of each month.

History. Zamora owed its mediæval importance to its position on the Duero and was long a disputed frontier post between Moors and Christians, whose struggles are recorded in the 'Romancero.' First taken from the Moors by Alonso I in 748, it was violently assailed in 939 by Abderrahman III, who, it is averred, left 40,000 of his warriors in the breaches of the seven walls which then guarded the city. From his failure arose the still current proverb 'Zamora is not gained in an hour.' Almansor, more successful, captured and destroyed the place in 985, but Ferdinand I rebuilt it in 1065. Unhappily Ferdinand bequeathed Zamora as an appanage to his daughter Urraca, who resisted the demands to surrender to her brother Sancho II, Ferdinand's successor on the Castilian throne. The Cid, a foster-brother, some say a lover, of Urraca, refused to take up arms against her, and Sancho was lured to his death by the treachery of Vellido Dolfos, who, feigning to lead the king to an unguarded postern in the W. wall, stabbed him unawares in the back (1072). In the 15th cent. Zamora was captured by the Portuguese supporters of Juana la Beltraneja, but was surrendered to Ferdinand the Catholic in 1476.

The approach from the station and the main road from Madrid viâ Valladolid enter the old town by the Puerta de San Torcuato (Pl. 2) and pass (r.) the 17th cent. church of *San Torcuato*. In the Plaza de Zorrilla, farther on, is the 16th cent. *Casa de los Momos*, with dilapidated ajimez windows and a massive archway. A little farther still is the central PLAZA MAYOR (Pl. 4), with the Ayuntamiento, and, on the right, the church of *San Juan* (Pl. 3, 4), with a florid Gothic S. door. Keeping straight on along the Rua de los Francos (now C. Ramos Carrión), we reach the Plaza de Cánovas, with a monument to Viriathus (1903), the heroic leader of the Lusitanians against the Romans (149–139 B.C.). Farther on, on

the right, is the church of ***La Magdalena** (Pl. 5), a charming Romanesque building, doubtfully attributed to the Templars. The S doorway, with its recessed arches elaborately decorated, is surmounted by an attractive rose window, and within are two fine canopied tombs, that on the N side (13th cent.) having twisted columns and curious capitals, while above the effigy of the deceased, his soul is seen borne aloft by angels. The 18th cent church of *San Ildefonso* (Pl. 5), on the left of its plaza has a raised W. coro and two huge bronze shrines holding the relics of St. Ildephonsus (d. 666) and St. Attilanus (d. 999), first bishop of Zamora.

At the extreme W end of the town is the citadel, the stronghold of Doña Urraca, now modernized, enclosing the partly ruined *Castillo* (now barracks) and the cathedral. The top of the keep commands a fine view of the Duero valley and the desert-like countryside; on the opposite side of the valley is the *Ermita de Santiago*, said to mark the exact site of the murder of Don Sancho.

The interesting ***Cathedral** (Pl. 5; admission to coro and museum, 2 p. by ticket, 10-12, 2-4, in summer 11-1, 4-7), a comparatively small building, dates principally from the second half of the 12th cent. (consecrated 1174). The *Capilla Mayor*, however, is a Gothic addition of the late 15th cent, and the N. front, with the chief entrance, was classicized by Juan de Herrera c. 1595.

The characteristic features of the **Exterior** are the hold W. TOWER, foursquare for defence, with widening tiers of round-arched windows, and the ***DOME**, half-French, half-Byzantine, with corner-turrets like the Torre del Gallo at Salamanca, but with only one row of lights. The French influence in the Romanesque work of the cathedral has been attributed to the first two bishops, Jerónimo (p. 311), afterwards translated to Salamanca, and his compatriot Guillermo (d. 1191). On the S. side is the delicate *Puerta del Obispo*, with scroll-like mouldings, the centrepiece of a fine 12th cent. façade.

The **Interior** is notable for the great mass of the columns, which are 7 ft. across, while the nave itself is only 23 ft. wide. On the TRASCORO is a painting of Christ in Glory by *Fernando Gallego*. The CAPILLA DEL CARDENAL, at the W. end, contains 15th cent. tombs of the Romero family, and a remarkable ***Retablo**, the masterpiece of *Gallego* (late 15th cent.), representing St. Ildephonsus receiving the chasuble from the Virgin, and the discovery (l.) and adoration (r.) of the relics of St. Leocadia; above appears the Crucifixion between the Baptism of Jesus and the Beheading of St. John. The tomb of Canon Juan de Grado (1507), in the CAPILLA DE SAN JUAN, at the S W. corner, is the finest in the church. On the S. side of the church are tombs of 12-13th cent. bishops and in the N. chapels are the monuments of 16th cent. canons. The CAPILLA MAYOR contains an 18th cent. retablo of the Transfiguration, the 15th cent. tomb of Ponce de Cabrera, and a 14th cent. sculptured Madonna (l.). The interior of the dome is a typical

a good Romanesque door, and follows the river to the fine mediæval *Bridge* (Pl 6) of 17 arches, protected at either end by a gateway. Thence the Calle Ignacio Gazapo leads on to the picturesque church of *Santa Maria de la Horta* (Pl 4, 12th cent) with a square tower and two good retablos. In the same quarter are *Santo Tomás* (Pl 4) and *San Leonardo* (Pl 4), both with Romanesque fragments. Hence we may make our way N via *San Andrés* (Pl 4), *Santiago*, and *San Vicente* to the Plaza Mayor. In the N.W. quarter of the town is the church of *Santa Maria la Nueva* (Pl 3), with some very curious Byzantine capitals (?8th cent) on the apse, and a ruinous old house, known as the *Pulacro de Doña Urraca*, near the *Puerta de la Feria*, whose archway bears an undecipherable inscription and bust said to represent Urraca herself and her speech from the ramparts to the Cid, as quoted by the 'Romancero'.

Excursions in the neighbourhood of Zamora may be made to *Morenuela* (12 m. N.), with a half-ruined Cistercian abbey founded c. 1150 (the first in Spain), and to *San Pedro de la Nave* (15½ m. N.W.), whose little Visigothic Church resembles those of the Asturias; the construction of a dam on the Esla threatens the existence of the church, which may be moved to another site. The hardy motorist may explore the road leading W across the Esla to (68 m.) *Bragança* in Portugal.

Motor-buses run from Zamora to *Ledesma* (35 m in 3 hrs., 18 p. 10 c.) to *Valladolid* (59 m. in 3 hrs., 11 p. 15 c.) via Toro, to *Benavente* (57 m in 5½ hrs., 18 p. 10 c.); etc.

FROM ZAMORA TO ORENSE, 175 m. (282 km.) by road, motor-bus to Puebla de Sanabria, (69½ m. 111 km.) in 5 hrs. (15 p. 50 c.). At first traversing desolate country, we cross the Esla and bear N.W. over the shoulder of the Sierra de la Culebra (3600–4200 ft.), notorious for its vipers.—At (46 m.) *Val de Santa Maria* we cross the Tera, afterwards running parallel with the stream.—At (69½ m.) *Puebla de Sanabria* the scenery improves. To the N. (7½ m.) lies the *Laguna de Villachica*, the largest of several lakes on the S. slopes of the roadless Sierra de Cabrera (6710 ft.)—At (95½ m.) the *Portillo de la Canda* we enter Galicia (Orense province) and descend, leaving on the left (102 m.) the road to *La Mezquita* with its 13th cent. church.—At (106 m.) *La Gudiña* we are joined by the road (motor-bus) from La Rua.—135½ m. (209 km.) *Verín* (*Hot. Salgado*, L. or D. 6, pens. 10–15 p.; *Dos Naciones*, L. or D. 5, pens. 10–15 p.), on the Tamega, is important as the starting-point of the road to (15½ m. S.) *Chaves* in Portugal. It has a fine castle and bridge and stands opposite *Monterrey* (*Hot. Alvarelos*, L. or D. 6, pens. 10 p.) with its 13th cent. church.—Beyond (150 m.) *Ginzo de Lima* we pass (r) the large *Laguna de Artela*—162 m. *Allariz* (*Fonda Palentina*, L. 4, D. 3½ p.), with the 12th cent. church of *Santiago*, lies 4 m. W. by road of *Junqueira de Ambur*, which has an 11th cent. church.—170 m. (292 km.) *Orense*, see p. 296.

FROM ZAMORA TO MEDINA DEL CAMPO, 56 m. (90 km.), railway in 2½–3½ hrs. (12 p. 90, 9 p. 70, 6 p. 15 c.). The line runs E. parallel with Duero, often in deep cuttings, 20 m. (32 km.) **TORO** (*Hot. Paris*, R. 2, L. or D. 4½, pens. 9 ft.), a decayed city (7511 inhab.) on a long low hill, was once a place of importance. In 1176 Ferdinand the Catholic and Alfonso V. of Portugal fought an indecisive battle near the city; the Portuguese withdrawal, however, put an end to the faction of La Beltraneja (p. xiv). Here in 1506 were held the Cortes by which the royal authority of Ferdinand was recognised after the death of Isabella. In 1645 the Conde Duque de Olivares, the disgraced minister of Philip IV., died half-crazed at Toro. The *Colegiata*, one of the finest Romanesque churches in Spain, is especially remarkable for its richly sculptured W. doorway, in perfect preservation. The N. doorway, the capitals of the chancel arch, and the sixteen-sided tower are noteworthy. The tombs in the choir include that of the warrior bishop Alonso de Fonseca, who fought beside Ferdinand at the battle of Toro. Among the other interesting buildings in this charming town may be mentioned the *Colegio de los Escolapios*, near the central plaza, with a plateresque courtyard, the church of *San Lorenzo*, with an interesting retablo; *San Pedro*, with a tortoiseshell and ivory cross, and the old mansion of the Marqués de Santa Cruz, with the magnificent *Salón de los Reyes*, where the Cortes of Toro were probably held.—For the road to Valladolid, see p. 155.

Beyond Toro the railway turns S.E. On the left is (25½ m.) *San Román de la Hornija*, whose interesting church (½ m. N.), founded by Chindasvinth (c. 750),

preserves part of the primitive Romanesque structure and two fine sepulchres of Gothic kings.—We cross the Duero and traverse a thinly-wooded region watered by the Trabancos.—45½ m. *Nava del Rey*, with its Romanesque church-tower, is the centre of a region noted for sherry-like white wine.—56 m (90 km.) *Medina del Campo*, see p. 8.

The Astorga railway runs N. across the monotonous plain of León, passing unimportant stations, to (178 m., 287 km) **Benavente** (2395 ft; *Hot Mercantil*, R. 5, L. 6, D. 5, pens 10 p.), a decayed town (5796 inhab.) between the Orbigo and the Esla, remarkable for its 15th cent. *Castle*. This, once the stronghold of the proud family of Pimentel, is now a ruin, gutted by Moore's troops on their retreat to Corunna, after a cavalry skirmish in which the French Gen. Lefebvre Desnouettes was taken prisoner. The cruciform church of *Santa Maria del Azogue* is a fine building of 1170–1220, with good N. and S. doorways, five apses, and a lofty tower. *San Juan del Mercado* is another interesting church with well-designed doorways. At *Castrogonzalo*, 3 m. S E., is a Roman bridge across the Esla, damaged in 1809.—We ascend the Orbigo valley to the N W., through the country of the Maragatos (p. 290), with the Montañas de León looming up on the left — 202½ m. *La Bañeza* is the only station of importance before reaching (216 m., 348 km) **Astorga** (p. 289), on the main line from Madrid to Galicia.

List of the Chief Spanish Artists

whose works are referred to in the text, including foreign artists principally known for their works in Spain. Artists who are mentioned only in the introductory articles are not included.

ABBREVIATIONS. A. = Architect, G. = Goldsmith; P. = Painter, R. = Rejero (ironworker); S. = Sculptor, W. = Woodcarver.—Christian names are abbreviated as follows:

And = Andrés	Est. = Esteban	J B = Juan Bautista
Alf = Alfonso	Fed. = Federico	Jac = Jacinto
Ant = Antonio	Fern = Fernando	Jeron = Jeronimo
Bart = Bartolome	Fr. = Francisco	Nic = Nicolas
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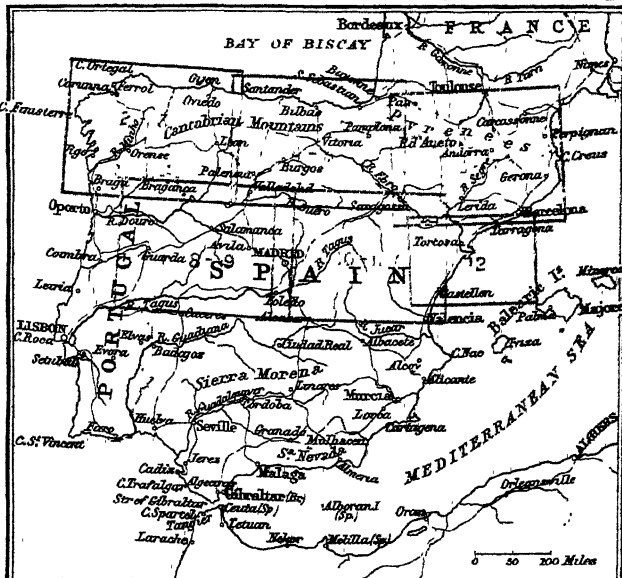
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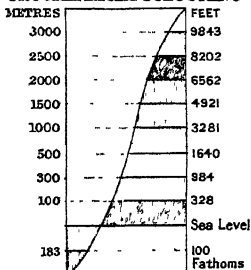
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1



EXPLANATORY NOTE

EXPLANATION OF OROGRAPHICAL COLOURING



The Heights engraved on the Map are in English Feet

RAILWAYS

Through Routes —————
Other Routes —————

ROADS

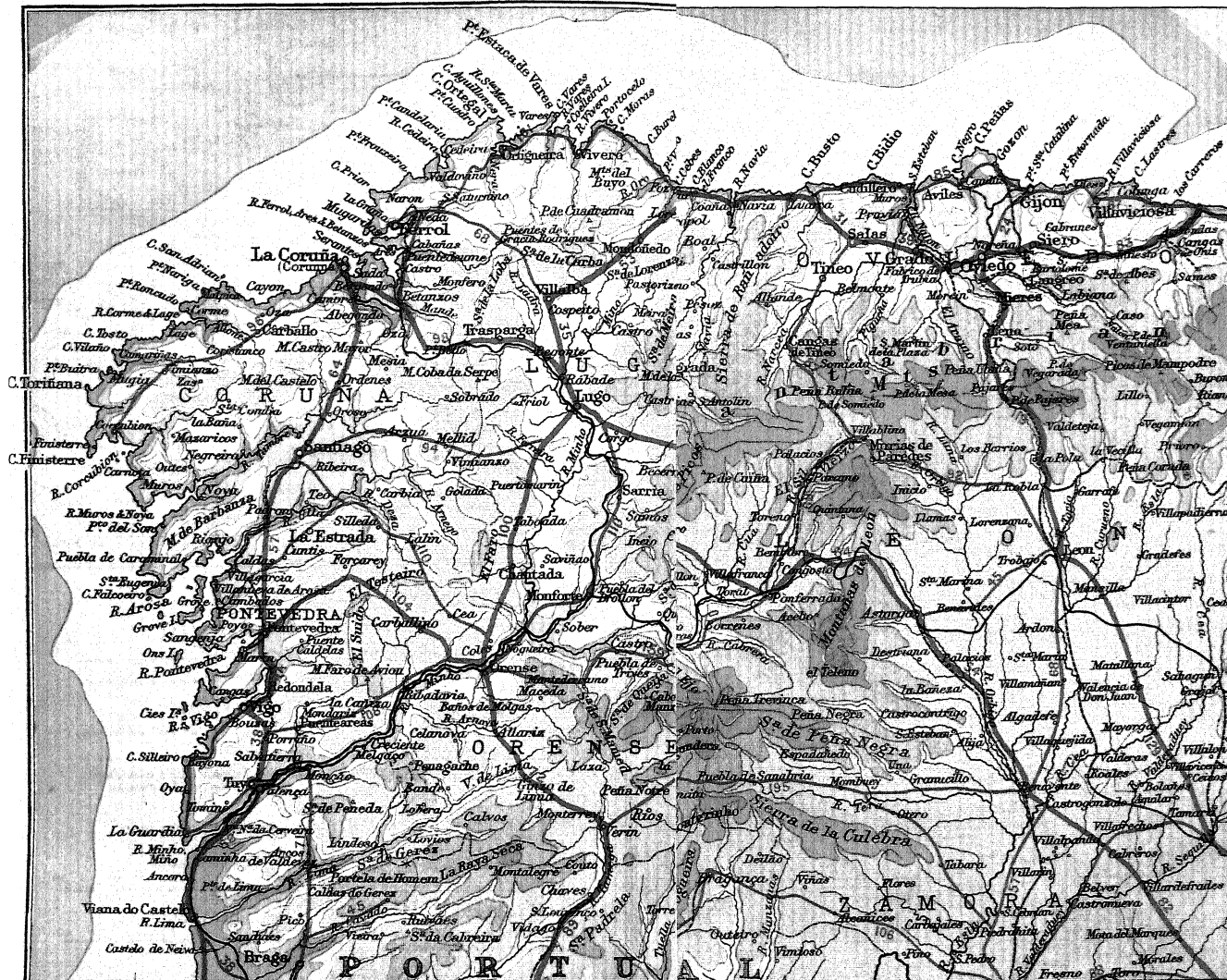
Main Roads —————
Other Roads —————

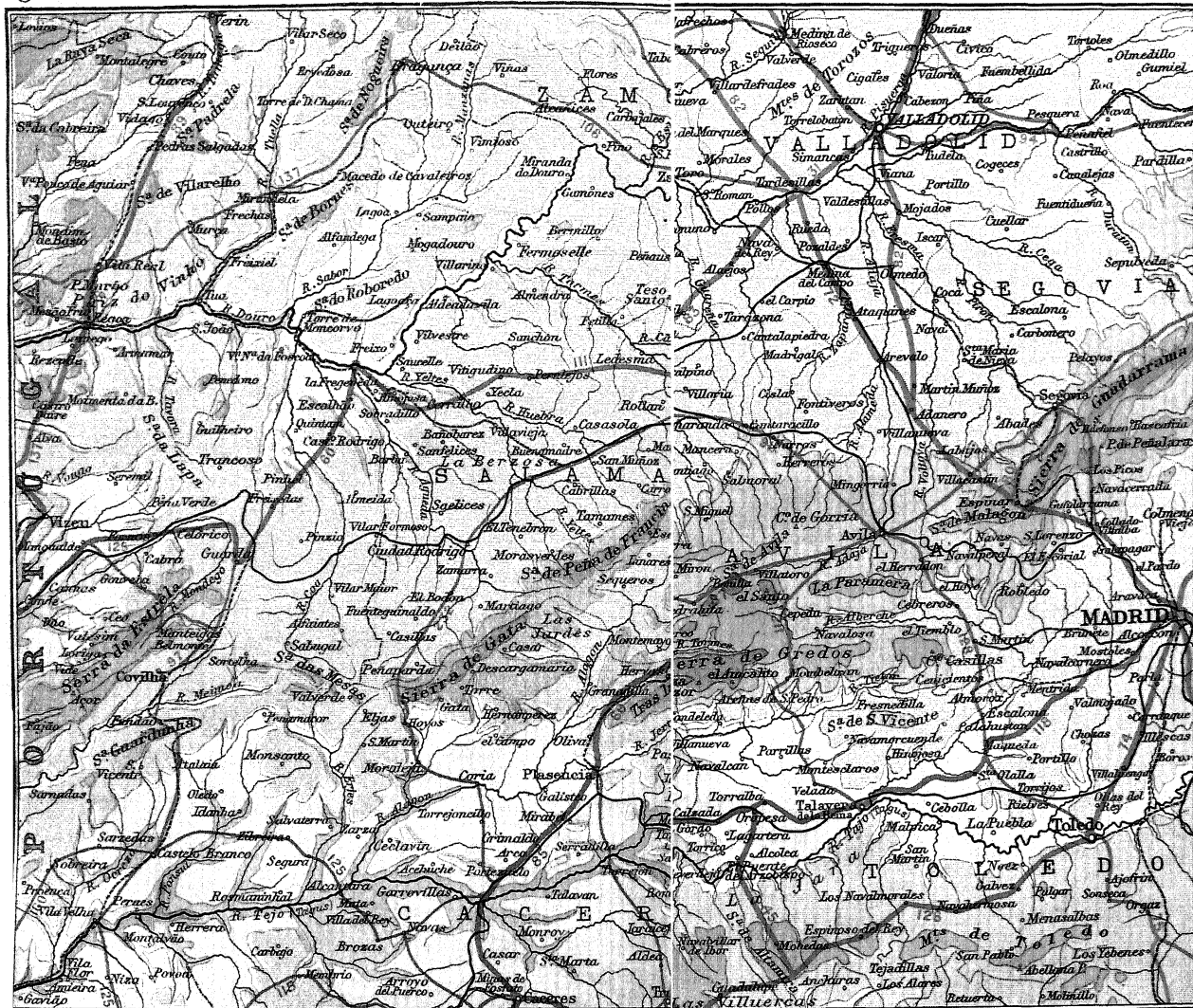
Distances between places with Red Circles are given in Kilometres

Scale 1: 2,000,000

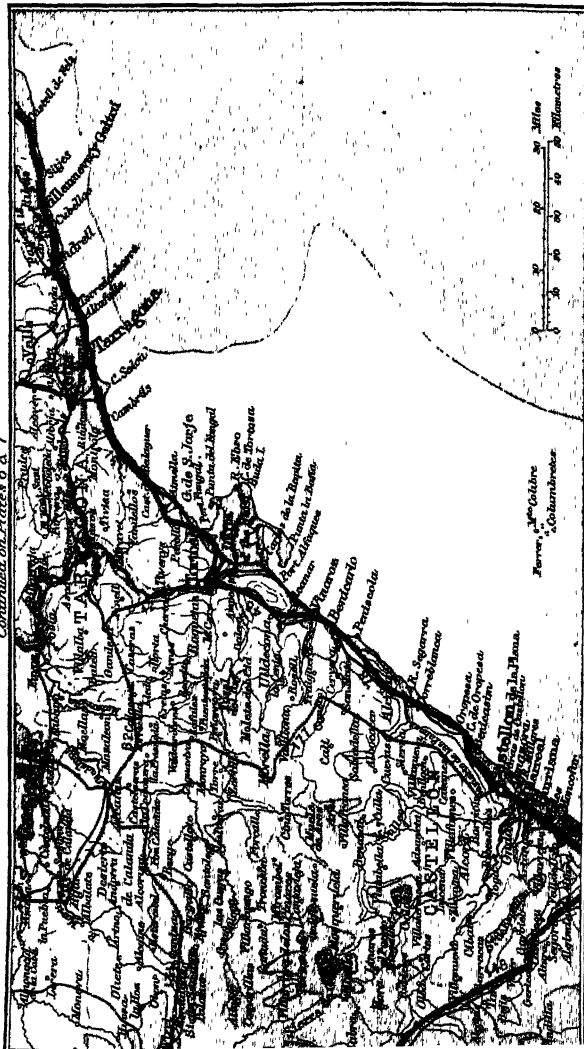
English Miles
0 10 20 30 40 50

Kilometres
0 10 20 30 40 50 60 70 80





Continued on Plates 6 & 7



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For explanation of road marking and contour colouring see page 1

Scale in miles 0 20 40 60
Scale in kilometers 0 20 40 60

